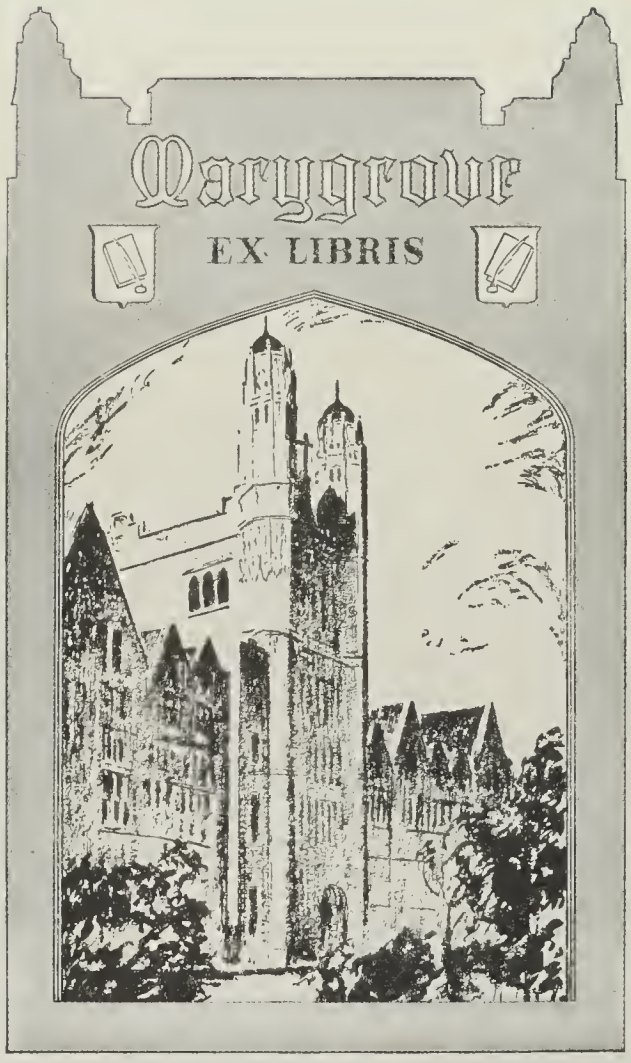
Rinnce na h-Éireann

NATIONAL DANCES OF IRELAND

EDITED BY

ELIZABETH BURCHENAL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GROUP OF DANCERS AND MUSICIANS
(Irish Bag-pipe in centre)

RINNCE NA EIRANN

NATIONAL DANCES OF IRELAND

Containing

Twenty-five traditional Irish Dances collected from original sources in Ireland
by J. M. Lang, late Principal of the National School of Irish Dancing,
and National Dance Music including an original composition by
Arthur Darley. With full directions for performance
and numerous illustrations and diagrams.

EDITED AND DESCRIBED BY

ELIZABETH BURCHENAL, B.A.

CHAIRMAN AMERICAN FOLK DANCE SOCIETY, ORGANIZER AND FIRST CHAIRMAN FOLK DANCE COMMITTEE OF THE PLAYGROUND AND RECREATION ASSOCIATION OF AMERICA, AUTHOR OF "FOLK-DANCES AND SINGING GAMES," "DANCES OF THE PEOPLE," "FOLK-DANCES OF DENMARK," "FOLK-DANCES OF FINLAND," "FOLK-DANCES FROM OLD HOMELANDS," "AMERICAN COUNTRY DANCES," "FOLK-DANCE MUSIC," "FOLK-DANCING AS A POPULAR RECREATION," ETC., ETC.

PIANO ARRANGEMENTS BY

EMMA HOWELLS BURCHENAL

NEW YORK

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TO

LOVERS OF IRISH TRADITION

THIS BOOK IS DEDICATED

PREFACE

The Irish race has from the start played a large part in the making of America. The Irish constituted one of the largest sections of the Colonial population. They were influential in the opening and settlement of the frontier and in the early spread of popular education. They were in the forefront of the struggle for American independence. By virtue of their numbers and their strong individuality Americans of Irish lineage early placed their stamp upon American life, institutions and temperament.

Not the least of the contributions made by the Irish to America has been their folk music. This has taken root so completely that it has come to be considered typically American, and certain tunes have become some of the best-loved "old fashioned" American melodies. Who does not know and love such laughing, lilting, dancing airs as "The White Cockade," "Irish Washerwoman," "Garry Owen," "Saint Patrick's Day," and the like?

Since we have adopted Irish music so completely, it seems to me quite natural that we should also feel the appeal of Irish dancing, which is so closely associated with the music. Comparatively few in America seem to know of the existence of Irish dances other than the difficult and comparatively modern step and solo dances which are seen in demonstrations and competitions. Little is known here of the Irish group dances in square, circle and longways formation, in which only a few simple steps are employed and which have the simplicity, the appeal and the social element common to folk dances the world over.

Therefore it is with the hope of sharing with others the pleasure I have experienced in dancing them in Ireland that I have, in this present collection, described twenty-five of the group dances which seem to me most practicable and desirable for both social and recreational use in America.

These dances are essentially the dances of Ireland. They are of the country, of the nation, of the people of Ireland, and do not belong to any one section, any one age or any one class or generation. They are traditional and characteristic of the Irish people, possessing definite attributes which distinguish them from the dances of other nationalities. They are therefore in the true sense of the word folk dances. In Ireland, however, they are called national dances, rather than folk dances, as the latter is regarded as a modern expression. The term 'national dances,' I am told, has a significance there which exactly suits them—the word 'national' being synonymous with 'native,' or 'folk,' *i. e.*, something evolved by and belonging to the nation as a whole. For this reason I have chosen "National Dances of Ireland" as the title of the present volume.

The preparation of this collection for publication has been made possible through the courtesy and cooperation of Mr. J. M. Lang of Dublin, who collected the dances from original sources and who is, I believe, considered the leading authority on the national dances of Ireland, besides being himself a champion dancer.

The photographs used to illustrate the text were taken purposely at a crossroads to give them local color, on account of the old association of these dances with Crossroad dancing. Regarding them, Mr. Lang writes me that: "The dresses are the Irish peasant dress of old Celtic design. The men in the country generally take off their coats when they proceed to dance, and the knee breeches are the genuine old Irish garment. The ladies' dresses are all of old Celtic design, with the famous Tara Brooch holding over the shoulder the flowing piece which falls down over the back. Furthermore, we have in these groups some of the finest dancers in Ireland!"

For the cover design the famous Tara Brooch, the original of which is in the Hibernian Museum in Dublin, was chosen because of its beauty and its association with early Irish tradition.

It it in all humility that I present this volume to the public view, for it is inevitable that various inaccuracies and mistakes will be found. This is due to the fact that the descriptions of the dances have been written in America since my last visit to Ireland, and there has been no opportunity for personal conferences on doubtful points or a complete and careful checking up of details with proper authorities. Therefore I beg indulgence for this work, and will welcome any criticisms and suggestions regarding it.

It is my joy in these dances and my conviction that they will add beauty and color to American life that has given me the temerity to publish them in this form.

Elizabeth Burchenal,
Chairman, American Folk Dance Society,
New York City.

August, 1924.

FOREWORD

The publication in America of this collection of the National Dances of Ireland has made a long cherished hope of mine an accomplished fact. From my earliest days I have had for the Dances and Dance Music of Ireland an affection that at times amounted to a passion. As my boyhood was passed amongst people with whom Irish dances, music and song formed the basis of every social function, I was afforded exceptional opportunities of acquiring a keen taste for those national dances. In later years, as a member of the Gaelic League in Dublin, I threw myself enthusiastically into the study of these beautiful dances and became an ardent participant in the movement which aimed at restoring them to that place of honor in the social life of the nation which justly belonged to them.

Favorable opportunities continued to stimulate my natural love of these dances and at the numerous Ceilide, Feiseanna, and other Irish social functions, at that time frequently held both in the Metropolis and the Provinces, I got into close touch with the best sources of first-hand knowledge and reliable information relating to everything that appertained to Irish Dances and Dance Music. I then conceived the idea of making an exhaustive collection of all the Irish Dances and interesting matter relating to them that came within my ken. The work, though laborious and tedious in itself, being a work of love, was to me a source of great interest and genuine pleasure. I succeeded eventually in getting together an excellent collection of dances from various quarters and I carefully committed to paper as many of them as would lend themselves to such treatment. In the year 1913, I founded in Dublin a School for the cultivation and preservation of the National Dances of Ireland which succeeded admirably until the Great European War created difficulties which could only be overcome by the aid of a considerably larger amount of working capital than I had at my disposal.

When Miss Burchenal came to Ireland in the year 1913 for the purpose of giving an Institute of International Folk Dancing—which was carried out in the Lord Mayor's Mansion House, Dublin, with her characteristic ability and masterly success—I had the honor of being introduced to her and was impressed with her viewpoint regarding the particular value of simple group folk dances as recreation. I acquainted her with the work in which I was engaged and found her keenly interested in it. So much so in fact, that she devoted all of her available time during the remainder of her stay in Ireland to the study of Irish dances. The more she saw—and danced—of our charming Irish dances the more highly enthusiastic she became, and instinctively realizing how welcome those grand old dances and music would be amongst the great Irish Race in America she proposed that we should cooperate in producing a collection of them for publication in the United States. To this I readily assented for it meant to me the realization of my long cherished hope. Later the work was begun, but we had not proceeded very far with the project when the entry of America into the Great War created such an intensely difficult situation that we were compelled to suspend operations. For reasons over which we had no control, we were unable to resume work until this year and it is entirely due to Miss Burchenal's untiring zeal and ability that, in spite of tremendous difficulties, the work was eventually completed in record time.

It is scarcely necessary to mention that this is not intended to be anything like a complete collection of the National Dances of Ireland, but is simply a selection of twenty-five covering a varied range from the oldest types, such as the Rinnce-fada, to the most modern, such as the Gates of Derry, and the Spinning Wheel Dance.

I may mention here en passant that many of these dances are danced with certain differences in various parts of Ireland and, in fact, at the present time, different versions of the same dance may be observed in the various Gaelic circles in Dublin. This, of course, is due to the absence of a central recognized authority on the subject, and until such authority is established no general uniformity of practice can be hoped for.

In conclusion, I desire to acknowledge our gratitude and indebtedness to Mr. Arthur Darley, the eminent solo violinist and authority on Irish music, for his valuable advice and assistance in connection with the selection of dance tunes, and also to the dancers through whose kindness and courtesy the photographic illustrations published in this volume were secured.

SEOSAMH Ó DÚNLAINGE,
(J. M. Lang)
Baile-Atha-Cliath.

September, 1923.

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EXPLANATORY TEXT

THE MUSIC

The most popular national instrument for the playing of Irish dance music is the Irish bagpipe (see Frontispiece), but for convenience the music in this collection is arranged for piano. The dance tunes given are all traditional Irish music with the exception of "The Donegal Jig," which is a characteristic Irish jig composed by Arthur Darley, the eminent Irish musician and authority on Irish music, and graciously given by him for use in this collection.

All of the tunes are in ordinary jig time (single jigs and double jigs) or reel time, with one exception, the Fox Hunters' Jig, which is in hop jig, or 9/8 time.

A few of the tunes belong to certain specific dances of the same names (such as the Fox Hunters' Jig, Humours of Bandon, etc.), but as a general rule any dance in jig or reel time may be danced to any regular jig or reel tune.

A selection of some of the best of the old Irish dance tunes has been made for this collection, and for the sake of convenience one tune has been assigned to each of the dances described. This does not mean, however, that the musician should be limited to that particular tune in playing for the dance—on the contrary, other tunes can and should be used to avoid monotonous repetition. In olden times, it would appear from investigation, the piper generally "played several tunes during the progress of a single dance, which livened things up considerably and enabled him to display his ability and versatility." This custom has been revived in Ireland by authorities, and is strongly recommended as the best and most correct method.

Irish dance tunes for figure dancing consist, as a general rule (though there are exceptions), of two parts of eight measures each (A and B) and each of these two parts must be repeated to conform with the construction of the dance. The musician should, therefore, observe carefully the repeats as indicated in the music.

The Introduction.

In playing for a dance the musician should always play the first eight bars of the music (A) through, as an Introduction, and during this introduction the dancers stand ready, in proper formation, for the dance. Then, without any pause, the musician starts all over again at the beginning of the music (whereupon the dance begins) and plays the first eight bars (A) with the repeat as indicated before going on to the second strain of eight bars (B). In other words, at the start of a dance Part A is played **three times.** Thereafter, however, the Introduction is omitted when the whole piece of music is repeated and Part A is played only twice as written.

The Conclusion.

In the progressive Long Dances and others which have no definite finish the musician usually determines the length of the dance, though sometimes the leader of the dance claps his hands as a signal to the musician to bring it to a close.

THE DANCES

The dances described in this collection are Figure Dances in group formation, as distinct from Irish Step Dances, or Solo Dances.

They are simple and easy to perform (requiring a knowledge of only the most elementary steps) and lend themselves well to recreational and social use. For convenience they have been classified here as Round Dances, Square Dances and Long Dances, with one Dance for Three (The Galway Reel) which does not fall under any of these heads and is therefore classed by itself.

Round Dances.

The ordinary Round Dance has a certain definite construction. It consists of four parts: the Opening, Body, Figure (or Figures) and Finish. Such dances as the Eight-hand Reel and the Sixteen-hand Reel are perfect examples of the typical Round Dance.

There are other Round Dances given here, however, which do not follow the above rule. They are called Round because of their circle formation.

Square Dances.

The Square Dances have been classified thus, rather untechnically, perhaps, because of their square formation, but they are of the same character and construction as the typical Round Dances.

Long Dances.

The Long Dances are the country (or contra) dances which are danced in longways formation, as in the Waves of Tory, Rinnce Fada, etc. This type of dances is progressive for any number of couples. Each couple progresses one place lower (or higher, as the case may be) in the set at each repetition of the dance and the dance may be continued as long as desired.

STYLE AND HANDGRASPS

The style to be cultivated in these dances is one of simplicity and unstudied grace. The carriage of the body should be natural, upright and easy. The figures and steps should be executed with accuracy and precision, but easily without any effect of effort.

Illustration A

Correct position of a couple for the Promenade, Lead Round, or Advance and Retire. Note position of hands, feet and body.

The commonest hand grasps are as follows:

(1) **One-hand Grasp** when partners are side by side with inside hands joined. In other words, when the woman is on the right of her partner he takes her left hand in his right.

(2) **Two-hand Grasp** when partners face each other and join both hands, the man taking his partner's left hand in his right and her right hand in his left.

(3) **Crossed-hand Grasp** when partners (either facing each other or side by side) join crossed hands, the man taking his partner's right hand in his right, and her left hand in his left.

As a general rule, in the hand grasps the man's hand is turned palm upward and the woman's palm downward. Her hands are thus, as it were, in his hands.

The elbows are bent and the hands are held at shoulder level.

The correct position for the one-hand grasp is shown in Illustration A, while the crossed-hand grasp is shown in the illustration for the Swing Round on page 8.

THE STEPS

Although the dances described in this volume are all Figure Dances (or Group Dances), as distinct from the Irish Step Dances, there are a few fundamental steps or movements of the feet with which it is necessary to be thoroughly familiar, as they are common to all the dances. A thorough knowledge of these should be acquired before attempting to dance any of the dances. These fundamental steps are as follows:

(1) **Promenade Step** (Jig or Reel Time).

This is the simple fundamental step which is used in all the dances when no other step is specified.

In fitting the step to the music each measure should be counted, "One, Two, **Three.**" The step is as follows:

(**Meas. 1.**) Step forward with the right foot (*one*), bring the left toe to the right heel (*two*), advance the right foot again slightly and at the same time lift the left foot off the ground (*three*).

(**Meas. 2.**) Repeat the same step, but this time beginning with the left foot. Continue the step in this manner with the right and left foot alternately as long as required. It should be executed with a slight springiness in the step.

A variation of this step is sometimes substituted in the case of couples advancing toward each other and immediately retiring. In this case the measures are counted thus: first measure, "One, Two"; second measure, "One, Two, **Three.**" The step is as follows:

(**Meas. 1.**) Beginning with the right foot take two walking steps forward (*One, Two*).

(**Meas. 2.**) Step forward with the right foot (*one*), bring the left toe to the right heel (*two*), advance the right foot again and at the same time lift the left foot off the ground (*three*).

(**Meas. 3.**) Beginning with the left foot take two walking steps backward (*One, Two*).

(**Meas. 4.**) Beginning with the left foot make a promenade step backward corresponding to that described for Meas. 2, but backward in the reverse manner (*one, two, three*).

(2) **Promenade Step** (Hop Jig Time).

A still different Promenade Step is used for dances in Hop Jig time, but as there is only one instance of it in this collection the step has been described where it occurs, in the Fox Hunters' Jig on page 93.

(3) **"Seven"** (Jig or Reel Time).

"Seven" is danced both as a separate movement in itself and combined with "Two Threes" as a part of the Side Step. In fitting it to the music two consecutive measures of music are counted, thus: "**One,** Two, **Three,** Four, **Five,** Six, **Seven.**" The step is as follows:

(**Meas. 1–2.**) Move sideward to the right with the following step: with a little jump (raising both feet off the ground) land on the toes with the right foot in front of the left so that the right heel is over the left toe (*one*), move the right foot a short step to the right (*two*), bring the left toe to the right heel (*three*), move the right foot a short step to the right (*four*), bring the left toe to the right heel (*five*), move the right foot a short step to the right (*six*), bring the left toe to the right heel, finishing with the weight on the left foot, and the right foot lifted slightly off the ground (*seven*). This completes one "Seven." It is repeated to the left in the same manner, reversing the above movements.

(4) **"Two Threes."**

"Two Threes" is danced both as a separate movement in itself and combined with "Seven" as a part of the Side Step. In fitting it to the music each measure should be counted thus: "One, Two, **Three.**" The step is as follows:

(**Meas. 1.**) Place the right toe behind the left heel and at the same time lift the left foot slightly from the ground (*one*), replace the left foot on the same spot from which it was lifted and at the same time lift the right foot slightly from the ground (*two*), replace the right foot behind the left foot on the same spot from which it was lifted and at the same time lift the left foot slightly from the ground (*three*).

(**Meas. 2.**) Now dance another "Three" in the same manner, but this time placing the left foot behind the right heel in the reverse manner of that described for the first "Three." This completes the "Two Threes." The step can be begun with either the right foot or the left as required where it occurs in the dance.

(5) **Side Step** (Reel Time).

The combination of movements called the "Side Step" consists of two distinct parts, which are generally known as the "Seven" and "Two Threes."

As each of these is really a distinct step in itself, often occurring separately from the other, they have been described separately above.

The Side Step is made up of the two parts (*a*) "Seven" and (*b*) "Two Threes, as follows:

a. "Seven."

(**Meas. 1–2.**) Dance "Seven" sideward to the right (*one, two, three, four, five, six, seven*).

b. "Two Threes."

(**Meas. 3–4.**) Dance "Two Threes" in place, beginning with the right foot (*one, two, three—one, two, three*). Repeat the step sideward to the left in the same manner, reversing the above movements.

The above is a description of the Side Step as ordinarily danced unless otherwise specified in the description of a dance.

(6) **Side Step** (Jig Time).

The Side Step when danced in Jig time is sometimes varied at the discretion of the dancers by introducing the "Rise and Grind" instead of the "Two Threes," i.e., it then consists of the two parts (*a*) "Seven" and (*b*) "Rise and Grind," as follows:

a. "Seven."

(Meas. 1–2.) Dance "Seven" as described above.

b. "Rise and Grind."

(Meas. 3–4.) Dance the "Rise and Grind" (or Rising Step) in place. (See description of the Rising Step below.)

(7) **Side Step** (Hop Jig Time).

A still different Side Step is used for dances in Hop Jig time, but as there is only one instance of it in the present collection, the step is described where it occurs—in the Fox Hunters' jig on page 93.

(8) **Rising Step or "Rise and Grind"** (Jig Time).

This is a stationary step, that is, the dancer remains in place while executing it. It is danced only in Jig time and consists of (*a*) the "Rise" and (*b*) the "Grind." In fitting the step to the music it is easier if the first measure is counted "**One** and **Two** and" and the second measure One—Two—Three—**Four.**" The step is as follows:

a. "Rise."

(Meas. 1.) Make a slight hop on the toe of the left foot and at the same time raise and extend the right foot forward with the toe pointed (*one*), hop again on the left foot and at the same time bring the right foot back to the left ankle (*and*), put down the right toe on the ground behind the left heel (*two*), make a slight hop on the right foot, at the same time bending the left knee so that the left foot is brought slightly backward without touching the ground (*and*).

b. "Grind."

(Meas. 2.) Put down the left toe behind the right heel (*one*). Keeping the feet in this position make three more quick little steps on the same spot, thus, right foot (*two*), left foot (*three*), right foot (*four*), and then pause in this position.

(These four little foot movements are made in rapid succession, thus: "one—two—three—**Four,**" followed by a slight pause at the end of the measure.)

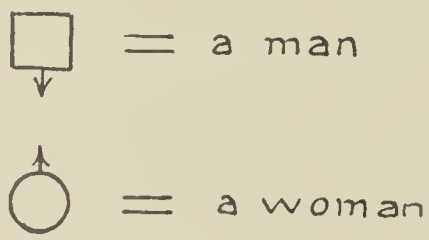
The whole step is now repeated, beginning with the other foot.

THE FIGURES

There are a few fundamental figures, or evolutions, which are common to practically all of the dances. These are described in detail below. Other figures which are less common are explained in the descriptions of the dances where they occur.

Diagrams.

In the following descriptions of the figures, as well as throughout the book, diagrams are given to illustrate formations and evolutions. In these diagrams the square is used to indicate a man and the circle to indicate a woman, thus:



The small arrowhead attached to each is used to indicate the direction in which the dancer is facing. Dotted lines and arrows are used to show the direction and course of the dancers.

(1) **Lead Round or Promenade.**

This is usually done by two or more couples in the following manner. Partners stand side by side, with the woman on the right of her partner, and join inside hands. The correct position for this is shown in Illustration A.

(Meas. 1–8.) In this position couples dance forward around the circle to the right, with the **Promenade Step,** following each other at equal distances as shown in Diagram 1 and Illustration B.

(Meas. 9–16.) Partners release hands, and face about, turning inward toward each other

as they do so, that is, the woman faces about to her left, the man to his right. This brings them side by side, facing in the opposite direction from that in which they started, and with the woman now on the left of her partner. They join inside hands and retrace their foot-

Illustration B

The Lead Round, or Promenade

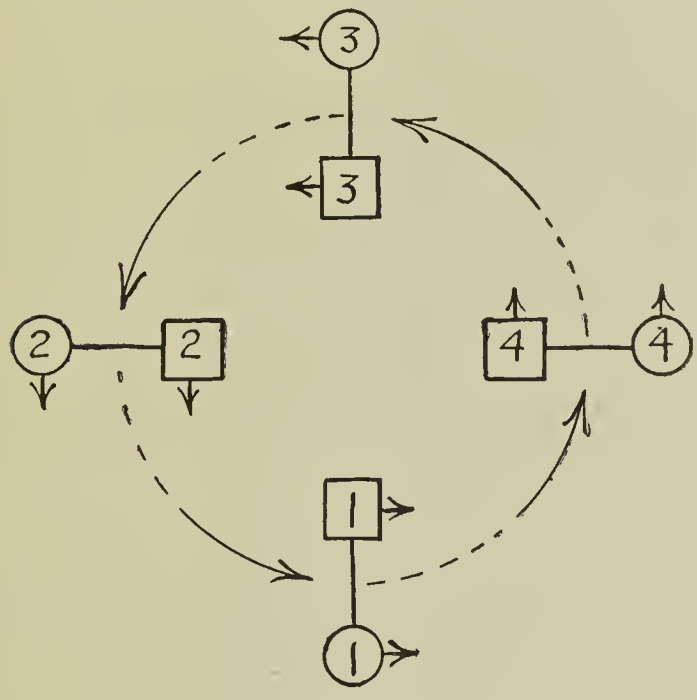


Diagram 1

steps around the circle in the opposite direction in the same manner. (See Diagram 2.)

(2) Advance and Retire.

This is done by two opposite couples, or two parallel lines of dancers, facing each other. The starting position in the case of two couples is shown in Diagram 3. The position in the case of two parallel lines is shown in the illustration for the Waves of Tory on page 121.

The movement is as follows:

a. Advance.

(Meas. 1–2.) The two couples (or two parallel lines) advance toward each other with two Promenade Steps.

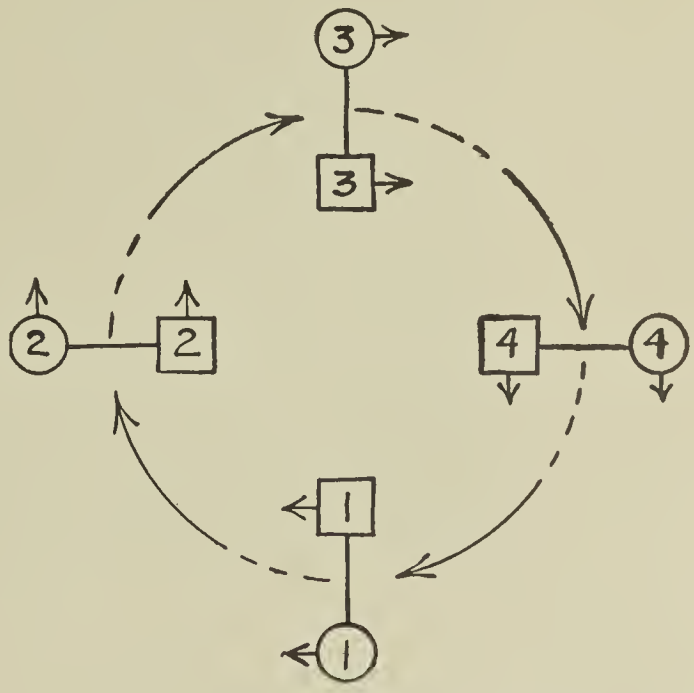


Diagram 2

b. Retire.

(Meas. 3–4.) Still facing each other, the two couples (or two parallel lines) move backward

away from each other with two Promenade Steps.

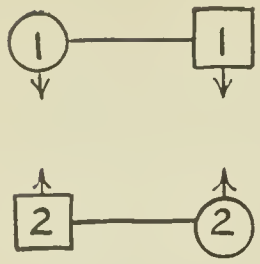


Diagram 3

(3) Swing Round.

This is usually done by two couples. Partners stand close together and exactly face to face, with both hands joined, either crossed or otherwise, the cross-hand grasp being the most usual way at present and the best. The arms are bent with the elbows down (the clasped hands at shoulder level) and held rigid so as to control the swing when the dancers are in motion. (Illustration C.)

With this grasp partners swing each other around with Promenade Steps, revolving in the direction of the hands of the clock (as is customary in ordinary social dancing). As they do this the two couples move around after each other in a small circle in the direction opposite to the hands of the clock, as indicated in Diagram 4.

(4) Wheel.

There are two wheels, the Right Wheel and the Left Wheel. They are executed usually by two couples. These two couples are facing each other with each woman on the right of her partner. (Diagram 5.)

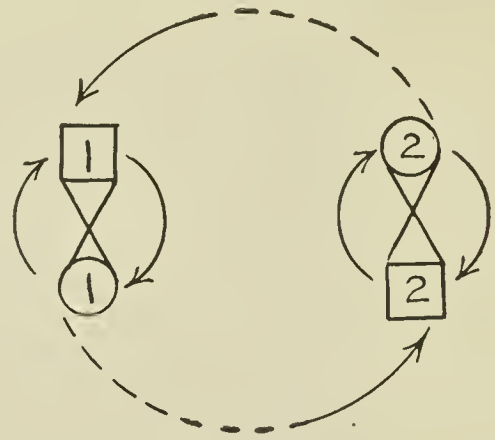


Diagram 4

Illustration C
The Swing Round.

a. Right Wheel.

(**Meas. 1–4.**) The four dancers, each facing slightly to the left, join right hands diagonally across the centre of the square, i.e., the two

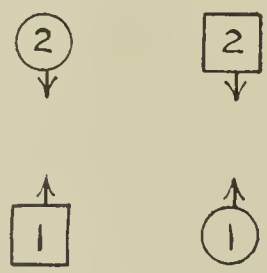


Diagram 5

men join right hands with each other and the two women join their right hands above the men's hands. In this position they dance forward around the circle in the direction of the hands of the clock as indicated in Diagram 6.

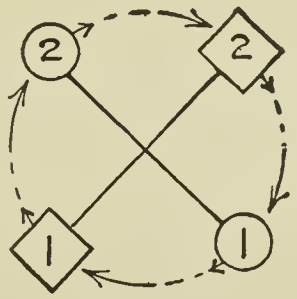


Diagram 6

b. Left Wheel.

(**Meas. 5–8.**) Releasing right hands, the dancers face about (turning to the right to do so) in the opposite direction, join left hands diagonally across the centre of the square and with Promenade Steps dance forward around the circle in the direction opposite to the hands of the clock. (Diagram 7.)

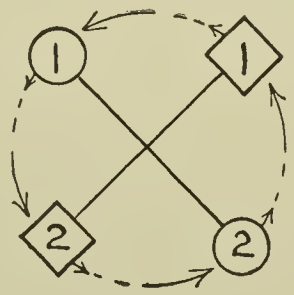


Diagram 7

(5) Chain.

There are various forms of the Chain, but the most common one is that which is known by many as the "Grand Right and Left." It is usually danced by four or more couples who are in circle or square formation. For the start of the Chain, partners face each other and take right hands.

a. Ordinary Chain.

(**Meas. 1–8.**) From the above starting position partners move forward with the Promenade Step, pass each other, releasing right hands as they go (Diagram 8), so that each one now approaches the next man or woman, as the case may be. These two, who now meet, take left hands and, continuing to advance in the same direction, pass each other and release left hands. The dancers continue in this manner, giving right and left hands alternately, and moving forward around the circle always in the same

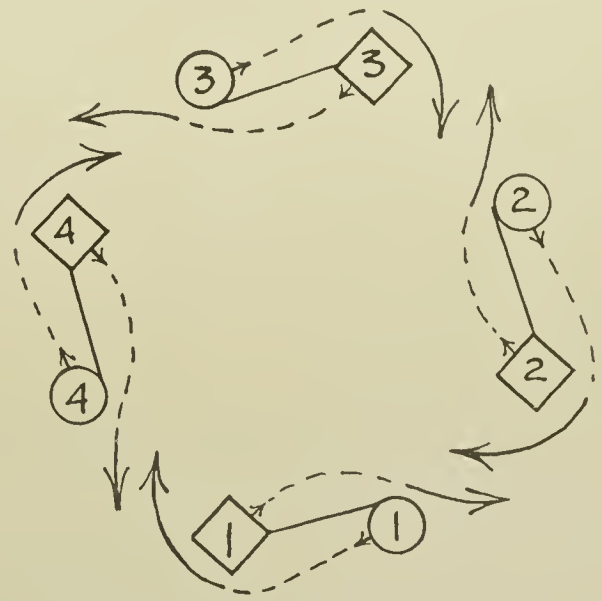


Diagram 8

Illustration D
Ordinary Chain

direction (the women in the direction of the hands of the clock and the men in the opposite direction) until all reach their original positions.

b. Double Chain.

This form of Chain occurs in only one dance in the present collection: the Pipers' Dance. A detailed explanation of it with the diagram will be found in the description of that dance on page 31.

c. Square Chain.

A detailed explanation of the Square Chain will be found in the description of the Four-hand Reel on page 61.

d. Chain in Couples.

A detailed explanation of the Chain in couples is included in the description of the Donegal Round Dance on page 19.

(6) Figure Eight.

The Figure Eight is danced by three people (usually one man and two women). Before the start of the figure the three dancers are usually standing side by side in a row, with the man in the centre and all facing in the same direction.

As a starting position for the figure the man and the woman on his right face each other and at the same time the woman on his left faces in the same direction as the man, i.e., the man (**M**) and the left woman (**L**) both face to the right, while the right woman (**R**) faces to the left, as indicated in Diagram 9.

Diagram 9

From these starting positions the dancers move forward with Promenade Steps once around in a Figure Eight (passing each other as in the Chain, except that they do not take hands in doing so) in the direction shown in Diagram 10.

In executing this figure the individual dancers are all in action at the same time and pass each other as follows:

Diagram 10

The Right Woman passes (a) the Man right shoulder to right shoulder, (b) the Left Woman left shoulder to left shoulder, (c) the Man again left to left and (d) the Left Woman right to right.

The Man passes (a) the Right Woman right shoulder to right shoulder, (b) the Left Woman right to right, (c) the Right Woman left to left and (d) the Left Woman left to left.

The Left Woman passes (a) the Right Woman left to left, (b) the Man right to right, (c) the Right Woman right to right and (d) the Man left to left.

The Figure is finished when the three dancers have described a complete Figure Eight and reached their original positions.

.) Ring Round.

The Ring Round is executed as follows:

A group of dancers join hands in a ring and, while facing the centre, dance around the circle sideward to the right (or left) with the Side Step, as indicated in Diagram 11.

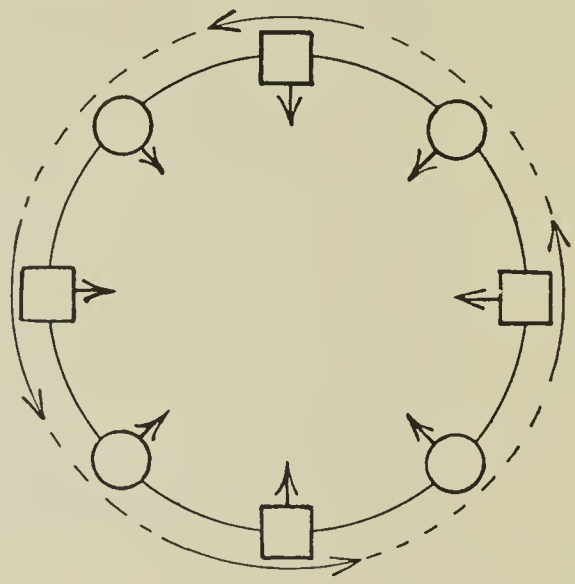


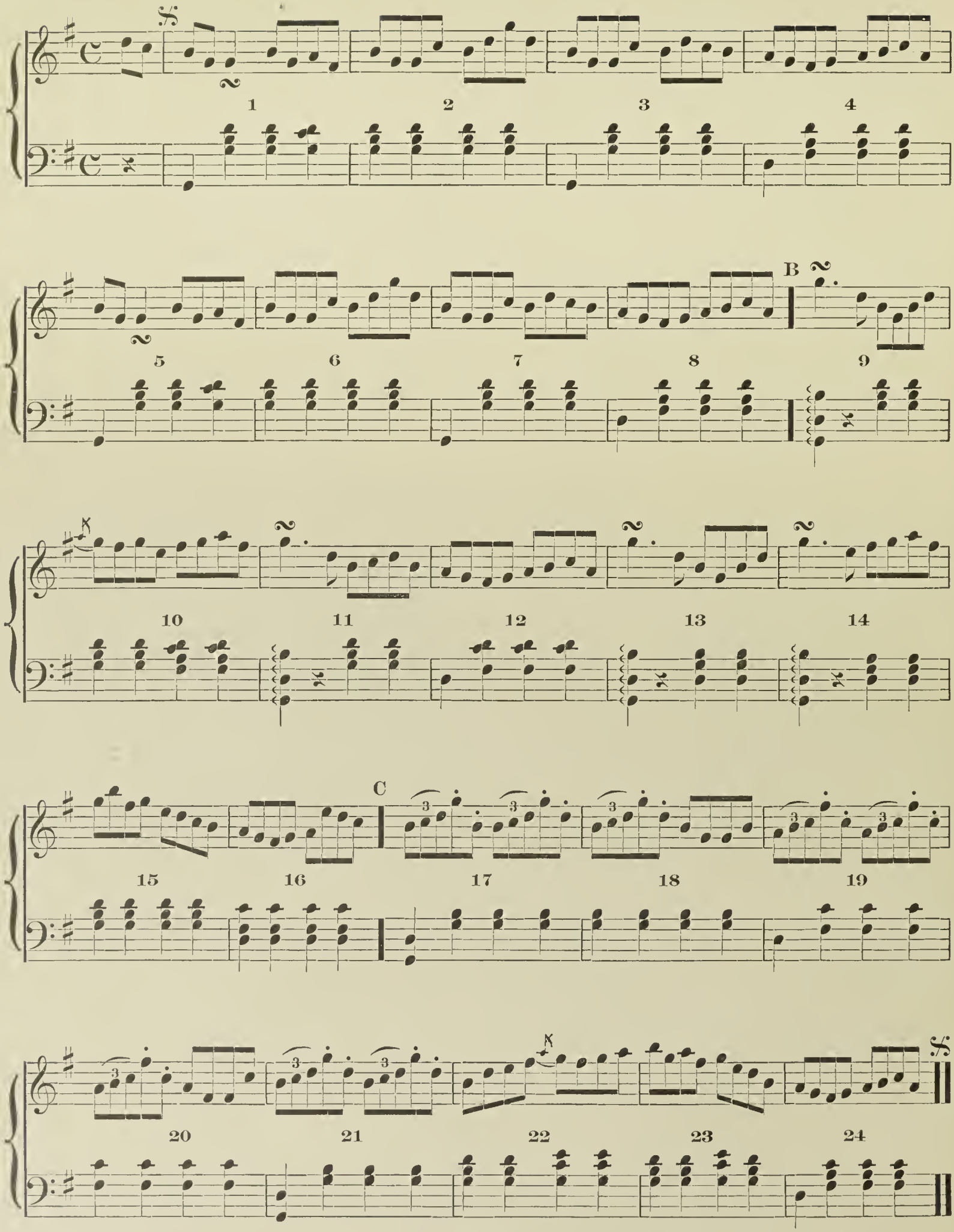
Diagram 11

I

ROUND DANCES

1. RINNCE MOR NA TEINNE . . BONFIRE DANCE
2. RINNCE MOR DUN NA NGALL . DONEGAL ROUND DANCE
3. COR EN DIUIC . . . . . DUKE REEL (Six-Hand Reel No. 1)
4. COR OCHTAIR . . . . . EIGHT-HAND REEL
5. RINNCE AN PHOBAIRE . . . THE PIPER'S DANCE
6. COR SEISIR-DHEAG . . . . . SIXTEEN-HAND REEL
7. RINNCE AN TUIRNE . . . . SPINNING WHEEL DANCE
8. STAICIN EORNA . . . . . THE STACK OF BARLEY

A (♩= 112)



RINNCE MOR NA TEINNE

BONFIRE DANCE

(Round Dance in Reel Time for any Number of Couples)

The Bonfire Dance is a simple and delightful old circle dance quite different in construction from the ordinary Round Dance.

It has an association with old traditions in that it is supposed to have been danced originally around the bonfire on St. John's Eve.

It is suggested—if a real bonfire is not possible—that something be placed in the centre of the ring to represent one. This adds interest and meaning to the dance.

The music given here is the "Flogging Reel." It consists of three parts of eight measures each (A, B, and C) which are not repeated.

THE STEPS

The steps used during the dance are the Promenade Step, Side Step, and the "Seven" and "Two Threes" separately.

FORMATION

Any number of couples—preferably not less than eight—form a ring. All stand facing the centre with each woman on the right of her partner. (Diagram 1.)

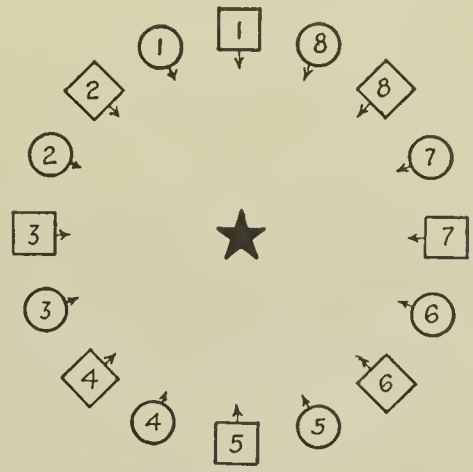


Diagram 1

THE DANCE

Introduction.

A. (Meas. 1–8.) All stand still while the first strain of the music (A) is played as an Introduction.

Advance and Retire.

A. (Meas. 1–4.) All join hands in a ring, and advance slowly toward the centre with four short Promenade Steps.

(Meas. 5–8.) Without releasing hands, all retire slowly to original position with four short Promenade Steps.

Ring Round—Right and Left.

B. (Meas. 9–12.) Still facing the centre with hands joined, all move around the circle to the right with the Side Step ("Seven" and "Two Threes") as indicated in Diagram 2.

Diagram 2

(Meas. 13–16.) With the Side Step to the left, all move around the circle in the opposite direction to original position.

Advance and Retire.

C. (Meas. 17–24.) All advance again slowly toward the centre with four Promenade Steps and retire to original position with four Promenade Steps exactly as at the start of the dance.

Ring Round—Left and Right.

A. (Meas. 1–4.) Still facing the centre, with hands joined, all move around the circle to the left with the Side Step ("Seven" and "Two Threes").

(Meas. 5–8.) With the Side Step to the right (Diagram 2), all return in the opposite direction to original places in the same manner except that during the two threes, all release hands and still keeping the circle formation, partners face each other. (Diagram 3.)

Diagram 3

Side Step—Right and Left (In and Out of the Circle).

B. (Meas. 9–10.) From this new position (Diagram 3) all dance "Seven" to the right—i.e., each to his or her own right, so that the women move sideward toward the centre of the circle and the men sideward away from the centre. (Diagram 4.)

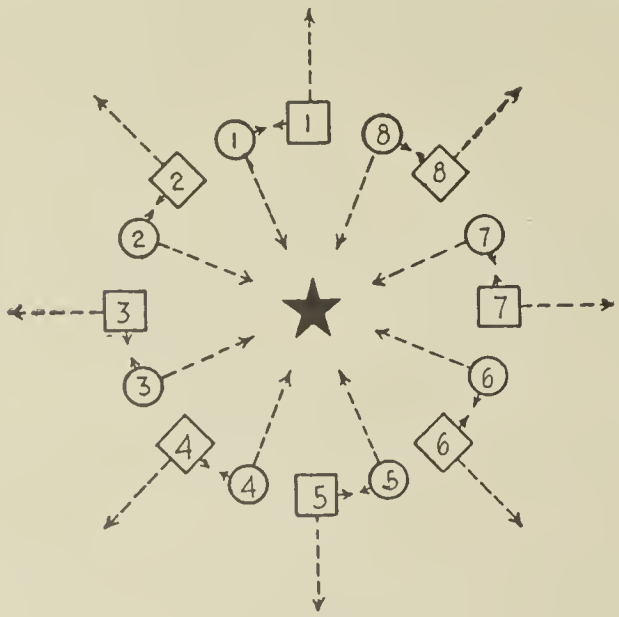


Diagram 4

(Meas. 11–12.) All dance "Seven" to the left, back to places, so that partners are again face to face.

Turn with Right and Left Arms.

(Meas. 13–14.) Partners link right arms and with two Promenade Steps, turn each other once around, release arms and finish in their original places.

(Meas. 15–16.) Partners link left arms, and with two Promenade Steps, turn once around, release arms and finish in original places facing each other.

Side Step—Left and Right (In and Out of the Circle).

C. (Meas. 17–18.) All now dance "Seven" to the left—so that this time the men move sideward toward the centre of the circle while the women move sideward away from the centre. (Diagram 5.)

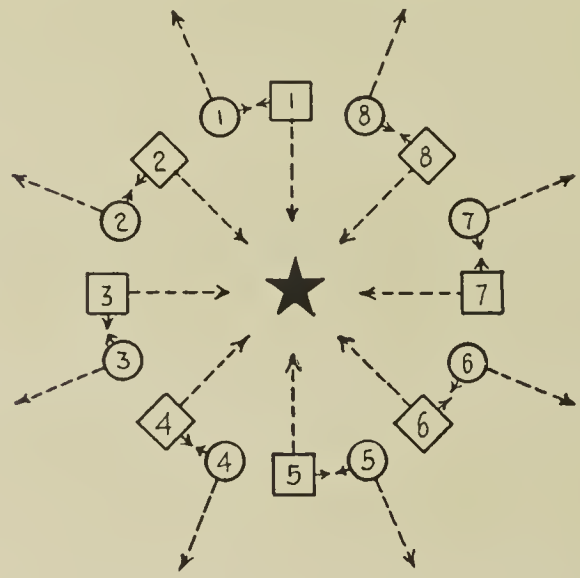


Diagram 5

(Meas. 19–20.) All dance "Seven" to the right returning to places so that partners are again face to face.

Turn with Left and Right Arms.

(Meas. 21–22.) Partners link left arms and with two Promenade Steps, turn each other once around, release arms and finish in original places.

(**Meas. 23–24.**) Partners link right arms and turn each other once around in the opposite direction in the same manner except that this time they release arms and finish with all facing the centre of the circle.

Women to the Centre.

A. (**Meas. 1–8.**) While the men stand still in their original places facing the centre of the circle, the women, with short Promenade Steps, advance slowly to the centre of the circle where they join hands and form a smaller ring. In this formation they mark time by dancing "threes" in place during what remains of the eight measures.

Ring Round to Right.

B. (**Meas. 9–12.**) With hands still joined in this small ring, the women side step ("Seven" and "Two Threes") around the circle to the right. (Diagram 6.)

ring and dance "Two Threes." This forms The "Rose." (See Illustration E.)

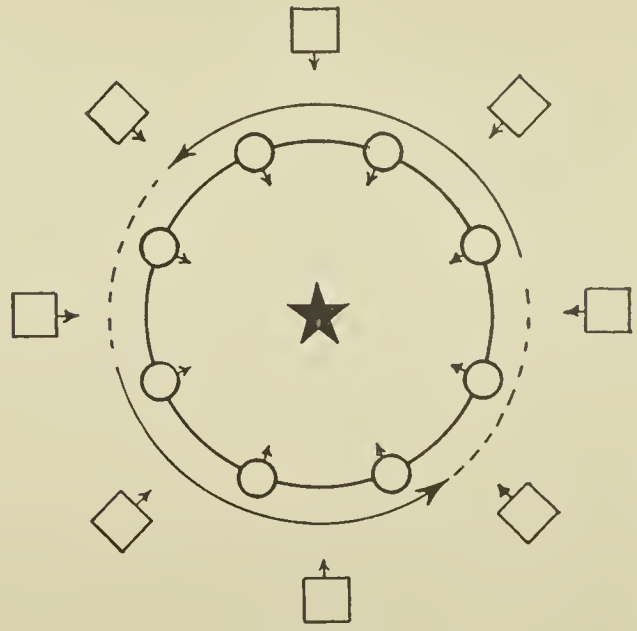


Diagram 6

The Rose.

C. (**Meas. 17–20.**) In this formation, the women Side Step to the right back, to the position from which they came, so that they finish facing their own partners who have remained stationary all this time. The women now release hands.

Illustration E
The "Rose"

(**Meas. 13–14.**) The women release hands and with "Two Threes" in place face about toward the men.

(**Meas. 15–16.**) The women, now with their backs toward the centre, join hands again in a

Turn Partners.

(**Meas. 21–24.**) With Promenade Steps, each woman advances toward her partner. Partners

join right hands, turn each other once around with Promenade Steps and then, releasing hands, finish in original positions.

Men to the Centre.

A. (Meas. 1–8.) While the women stand still, the men advance slowly to the centre as described above for the women.

Ring Round to Left.

B. (Meas. 9–16.) The men Side Step around the circle to the left and form the "Rose."

The Rose.

C. (Meas. 17–20.) In this formation, the men Side Step to the left, back to the position from which they came, so as to finish facing their partners and release hands.

Turn Partners.

(Meas. 21–24.) The men return to their partners. Partners join right hands and turn once around with Promenade Steps.

Swing and Exchange Partners.

A. (Meas. 1–4.) Partners join crossed hands and with Promenade Steps swing each other around in place.

(Meas. 5–6.) Releasing left hands only, partners raise their joined right hands. Each man, marking time with Promenade Steps, turns his partner once around in place under their raised arms, and as he does so, he places her on his left side. Partners bow slightly to each other and release hands. (This brings all the dancers into their original circle formation except that partners are in exchanged positions.)

(Meas. 7–8.) Each man turns and bows to the new woman on his right who at the same time turns and bows to him. They do not dance as they do this but stand quiet. Then all join hands in a ring ready to start the dance again from the beginning with new partners.

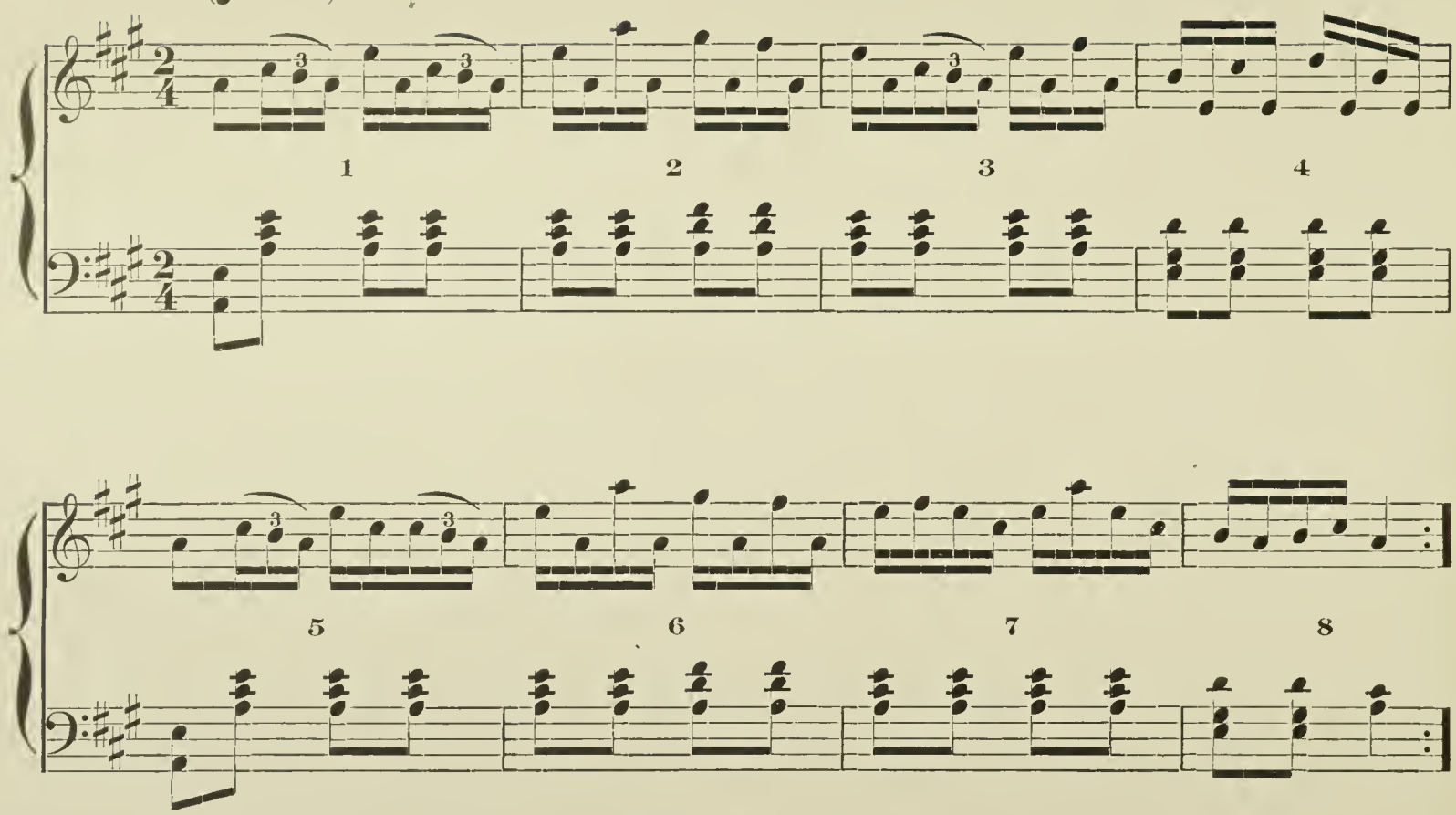
(NOTE:—There is a simple alternative for this closing movement of the dance, which is perhaps the more popular, as follows:

When the men leave the center from the "Rose" formation, each man simply returns to his partner, joins crossed hands with her, swings her around in place with promenade steps and finishes with her on his left side. All then join hands in a ring to recommence the dance.)

The dance is continued in this manner as long as desired with each woman passing on one place farther to the left and each man one place farther to the right at each repetition.

RINNCE MOR DUN NA NGALL

DONEGAL ROUND DANCE

A (♩= 112)

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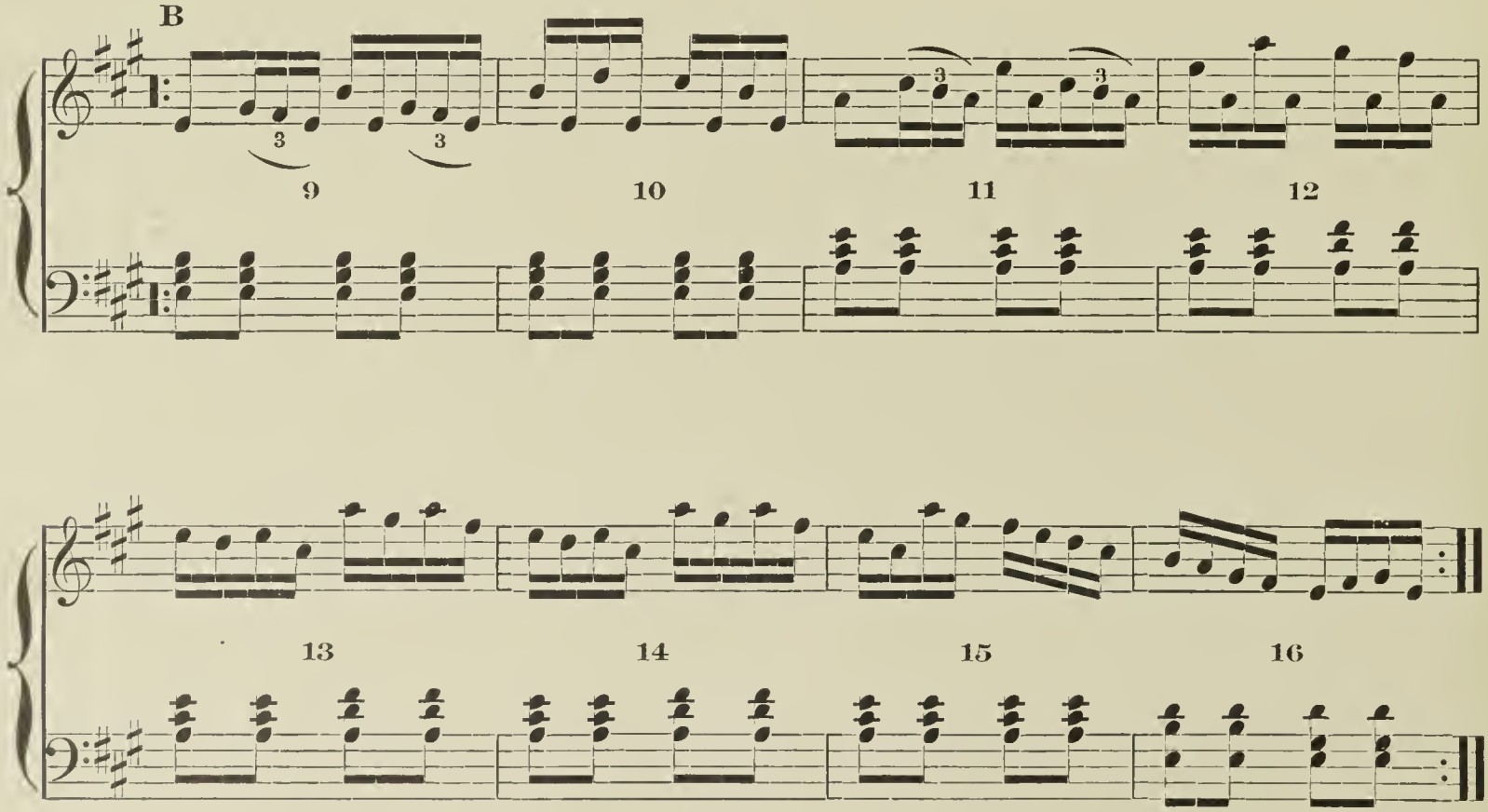

RINNCE MOR DUN NA NGALL

DONEGAL ROUND DANCE

(Round Dance in Reel Time for any Number of Couples)

This dance lends itself delightfully for popular use because it is short and simple and any number of couples may take part in it.

The music suggested here for it is "Peter Street" (though any other good reel or reels may be used), consisting of two parts of eight measures each (A and B), each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven"and "Two Threes")

FORMATION

Any number of couples (with each woman on the right of her partner) form a ring and take numbers as shown in Diagram 1.

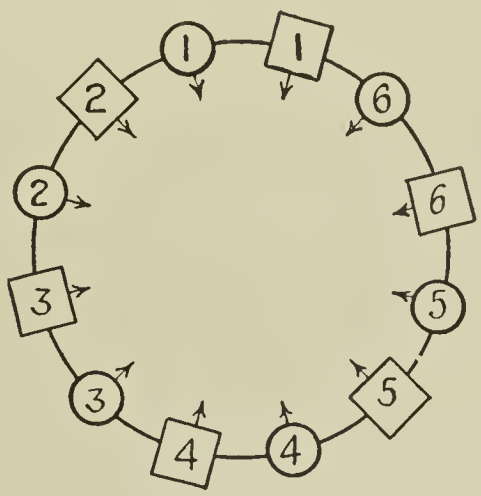


Diagram 1

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while eight measures of music (A) are played as an Introduction.

Ring Round.

A. (**Meas. 1–4.**) With hands joined in a ring, all dance the Side Step ("Seven" and "Two Threes") around to the right.

(**Meas. 5–8.**) All dance the Side Step to the left in the same manner.

Turn the Ladies.

A. (**Meas. 1–4.**) Each man joins both hands, crossed, with his partner, turns her once around with Promenade Steps and releases her hands.

(**Meas. 5–8.**) Each man now faces the woman on his left, joins both hands with her and turns her once around in the same manner, finishing in original position and releasing her hands.

Link Arms.

B. (**Meas. 9–12.**) Each man and his partner link right arms, turn once around in place with Promenade Steps and then release arms.

(**Meas. 13–16.**) Each man and the woman on his left link left arms, swing around in the opposite direction in the same manner and then releasing arms, finish in original positions.

Chain in Couples.

B. (**Meas. 9–16.**) **A.** (**Meas. 1–8.**) Couple One and Couple Two face each other, partners joining inside hands. (All the other odd and even couples do the same.) With Promenade Steps, the odd couples Lead Round the circle in the direction opposite to the hands of the clock, while the even couples Lead Round in the direction of the hands of the clock, couples passing each other alternately to the left and right as in the ordinary Chain movement. (Diagram 2.)

This Chain is continued during 16 measures of music, at the end of which all couples join hands in a ring, wherever they happen to be at the time, and begin the dance again, this time omitting the Introduction.

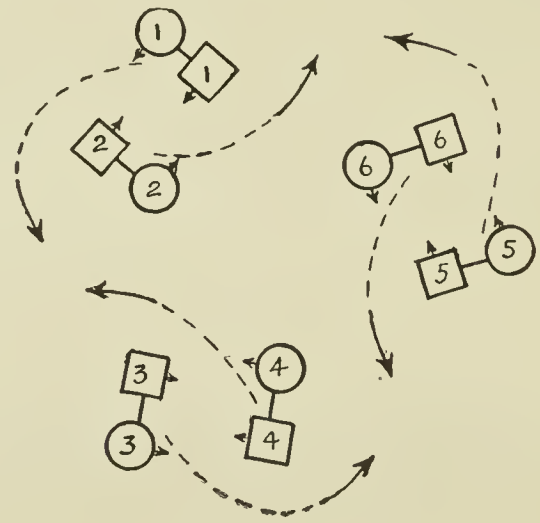
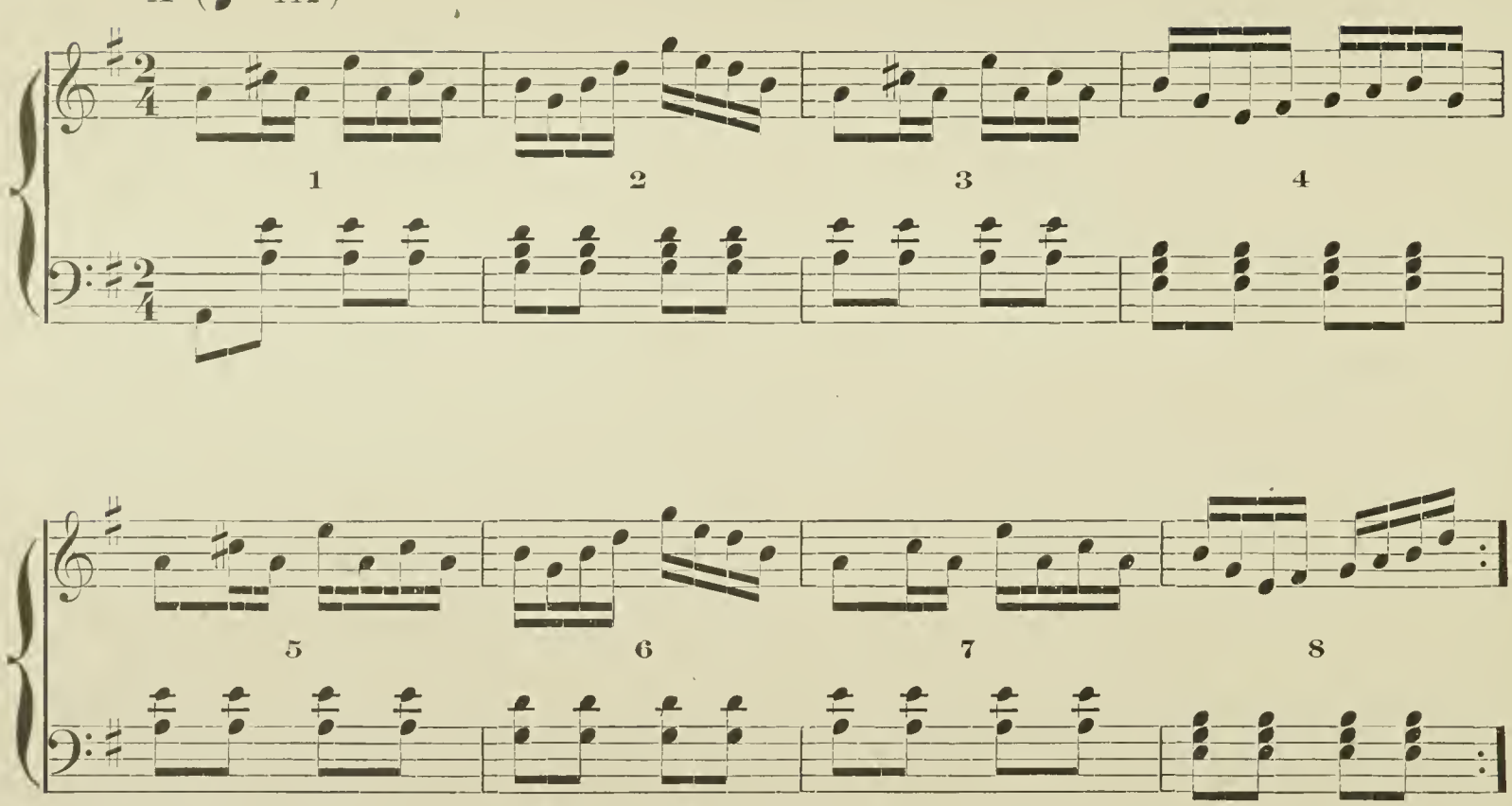


DIAGRAM 2

The dance is continued in this manner as long as desired.

COR AN DIUIC—COR SEISIR

DUKE REEL—SIX-HAND REEL NO. 1

A (♩= 112)

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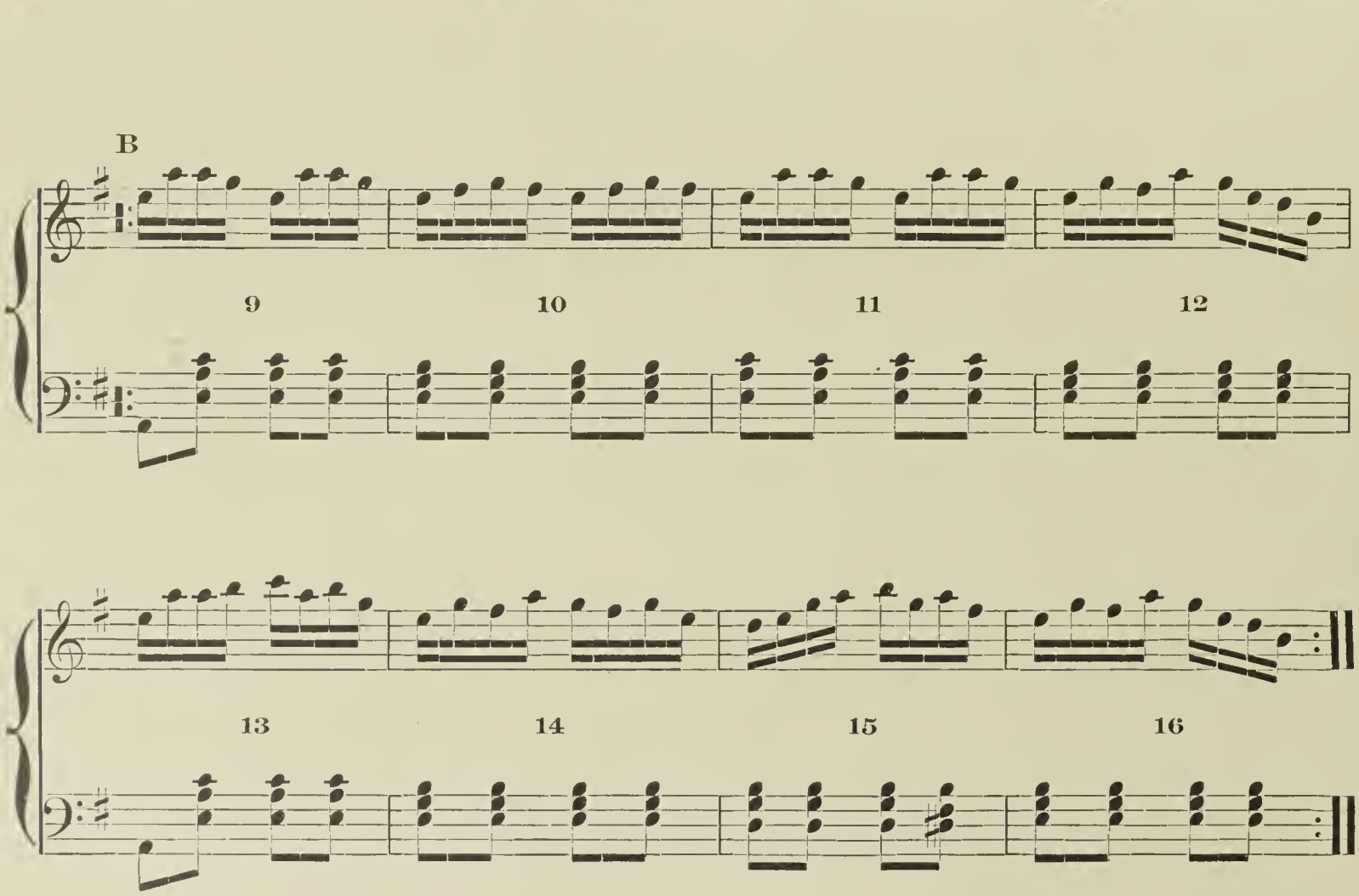
COR AN DIUIC—COR SEISIR

DUKE REEL—SIX-HAND REEL NO. 1

(Round Dance in Reel Time for Three Couples)

The Duke Reel is a circle dance, the construction of which does not conform to the usual rule for the Round Dances, for it does not consist of the customary Opening, Body, Figures and Finish.

The music given for it here, "The Green Fields of Erin," consists of two parts of eight measures each, A and B, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step.

FORMATION

Three couples form a circle, all facing the centre with each woman on the right of her partner.

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while the first strain of the music (A) is played as an Introduction.

Ring Round.

A. (**Meas. 1–4.**) All join hands in a circle and dance "Seven" and "Two Threes" around to the right.

(**Meas. 5–8.**) All dance back again to the left in the same manner, and at the finish release hands.

Turn with Both Hands.

A. (**Meas. 1–4.**) Each man joins crossed hands with the woman on his left, and with Promenade Steps turns her twice around in place, then releases her hands.

(**Meas. 5–8.**) Immediately facing his own partner, he turns her around in the same manner, then releases her hands and resumes his original position.

Link Arms.

B. (**Meas. 9–12.**) Each man and the woman on his left link right arms, and with Promenade Steps turn twice around in place, then release arms.

(**Meas. 13–16.**) The man and his own partner link left arms and turn around in the same manner, then release arms and resume their original positions.

Full Chain without Hands.

B. (**Meas. 9–16.**) Partners all face each other and dance the ordinary Chain once around the circle in the usual manner except that the dancers do not take hands in passing each other. (The Chain is described in detail on page 9.) All finish in original positions.

All Hands In.

A. (**Meas. 1–2.**) All join hands in a ring and advance toward the centre of the circle with Promenade Steps.

(**Meas. 3–4.**) All retire, moving backward from the centre.

(**Meas. 5–8.**) All advance and retire again in the same manner.

Swing Round.

A. (**Meas. 1–8.**) Partners face each other, join crossed hands, and with Promenade Steps swing round in the usual manner, the three couples following each other around the circle to the right.

Omitting the Introduction the dance is repeated and continued in this manner at the pleasure of the dancers.

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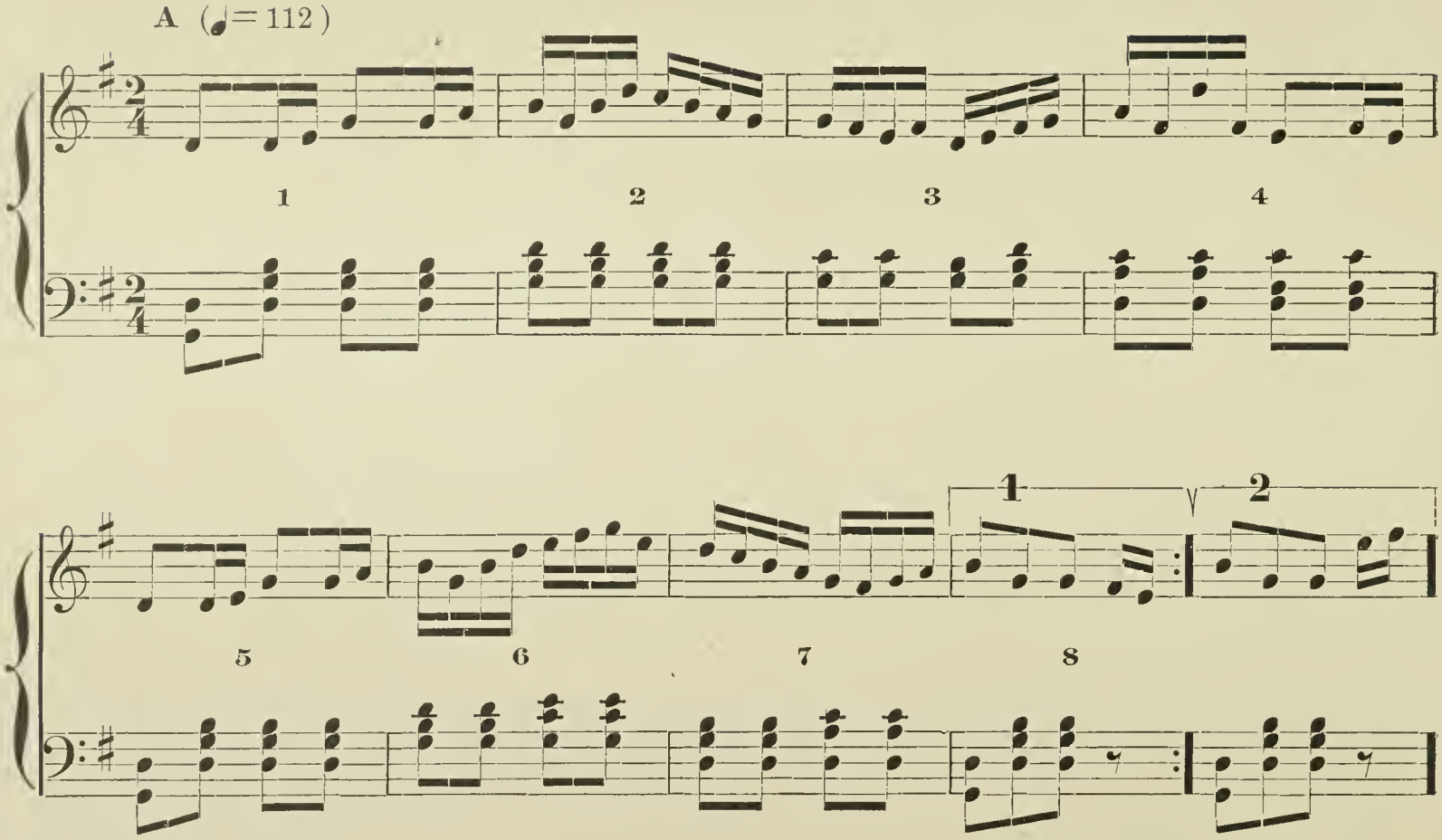
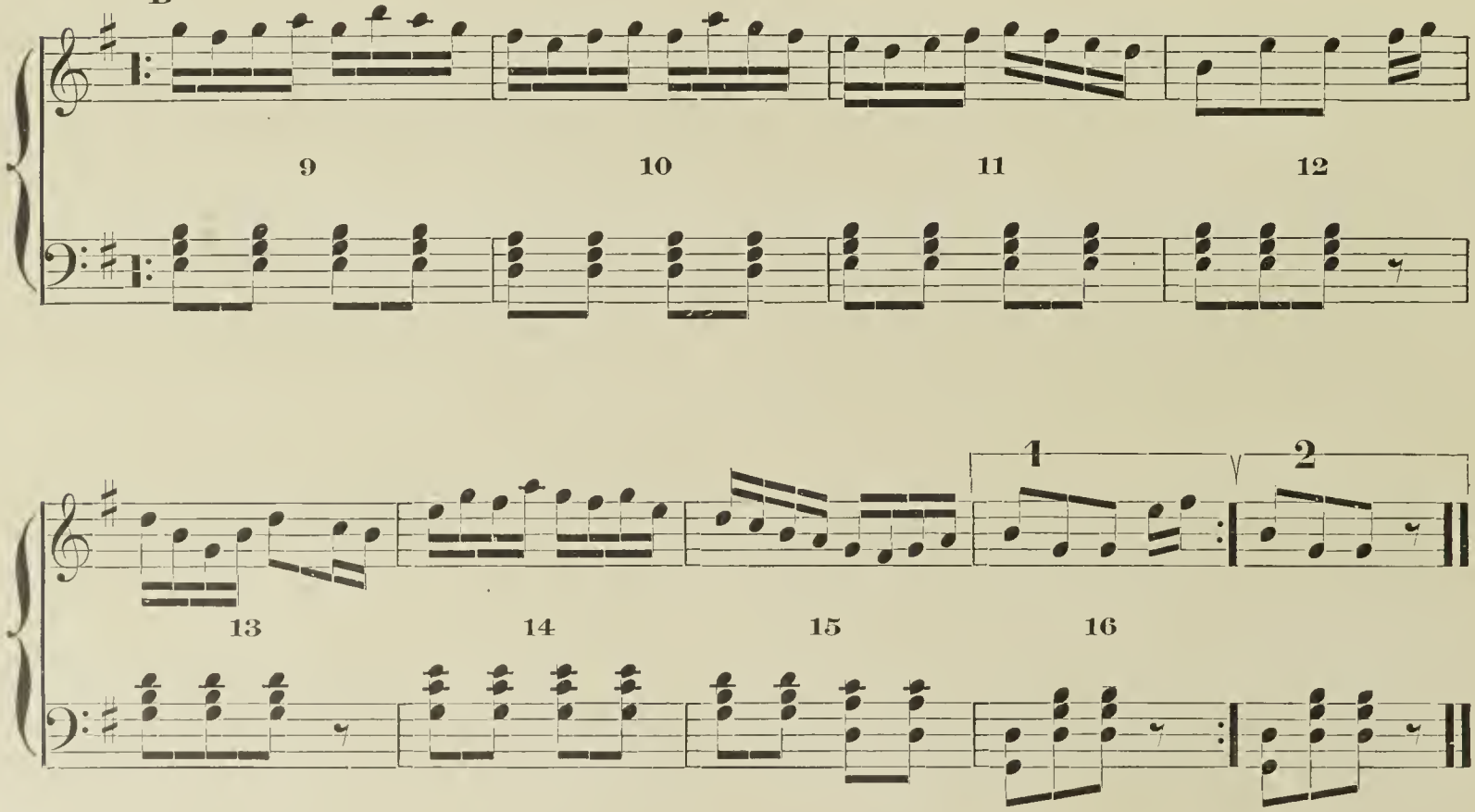

B

COR OCHTAIR

EIGHT-HAND REEL

(Round Dance in Reel Time for Four Couples)

This is one of the best known and most characteristic of the Irish dances. It has the typical construction of the Round Dances—consisting of the Opening, Body, Figure and Finish.

The music suggested for it here is "Flower of Donnybrook" which has the usual two parts of eight measures each, A and B, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes").

FORMATION

The four couples arrange themselves in a square formation with each woman on the right side of her partner, as shown in Diagram 1.

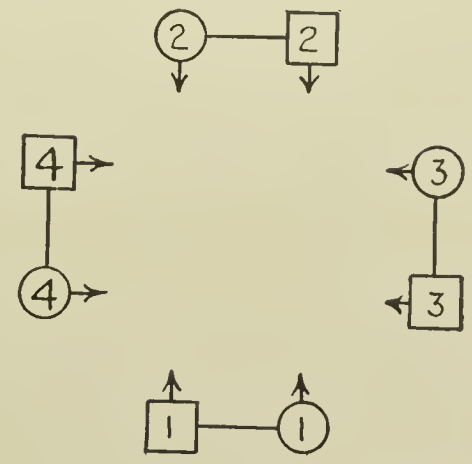


Diagram 1

THE DANCE

Introduction.

A. (Meas. 1–8.) All stand still while the first strain of the music (A) is played as an Introduction.

I. OPENING

Lead Round.

A. (Meas. 1–8.) Partners join inside hands and all Lead Round to the right with Promenade Steps in the usual manner. (See Illustration F.)

Illustration F
Lead Round, or Promenade

A. (Meas. 1–8.) All release hands, face about, and with each woman now on the left of her partner, all return around the circle to the left in the same manner, finishing in original positions.

II. BODY

Side Step.

B. (Meas. 9–12.) All of the eight dancers dance the Side Step ("Seven" and "Two Threes") at the same time, each woman dancing to her left and passing in front of her partner, and each man dancing to his right and passing behind his partner. This should bring the First Man and the Third Woman side by side; the Second Man beside the Fourth Woman; the Third Man beside the Second Woman; and the Fourth Man beside the First Woman. (Diagram 2.)

Diagram 2

(Meas. 13–16.) All dance the Side Step again in the same direction as before (i.e., each man dances to his right, passing behind the woman beside him; and the woman to her left, passing in front of him). This should bring them into the position shown in Diagram 3.

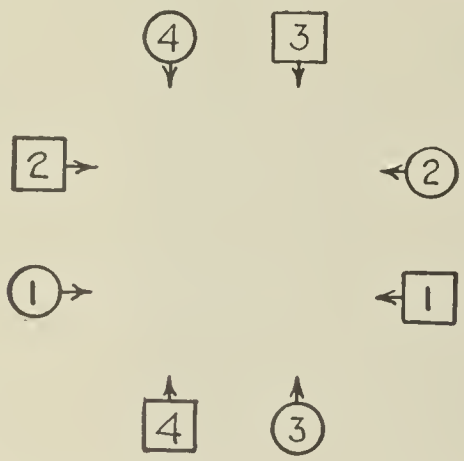


Diagram 3

Chain Back to Places.

B. (Meas. 9–16.) Each man and the woman now on his right join right hands and with Promenade Steps turn once around in place. Then releasing hands, they turn their backs toward each other, and beginning with the left hand all dance the Chain, in the direction from which they came, back to original positions. (The Chain is described in detail on page 9.)

Cross Over.

A. (Meas. 1–4.) While all the other dancers stand still in their places, the First and Second Men each face to the right and side step to the left, exchanging places with each other as they dance the "Seven." (In doing this, they pass each other face to face as indicated in Diagram 4.) As they dance the "Two Threes" in

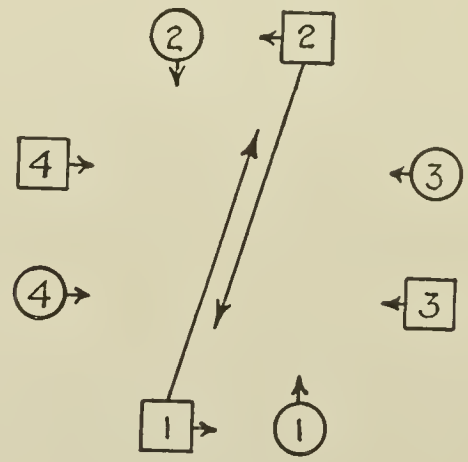


Diagram 4

their exchanged positions, all the other dancers join in and dance "Two Threes" in place at the same time.

(Meas. 5–8.) The Third and Fourth Men now exchange places, with the "Seven" and "Two Threes" in the same manner, and as they

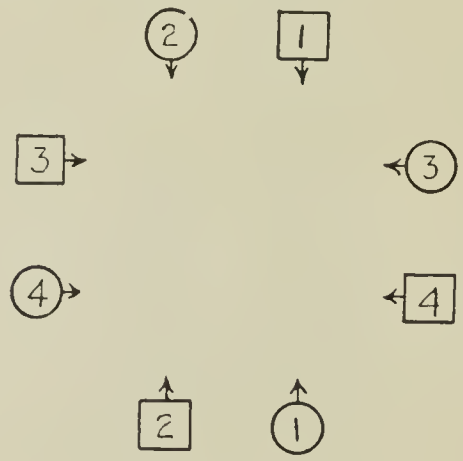


Diagram 5

dance the "Two Threes" all the others join in at the same time as before. At the end of this movement all the men are in new positions as shown in Diagram 5.

Men Travel One Place to the Right.

A. (**Meas. 1–8.**) Each man and the woman now on his right face each other, join right hands and with Promenade Steps turn once around in place, then release hands. Each man now passes on to the woman next to the right in the set (i.e., the First Man to the Fourth Woman, Second Man to the Third Woman, Third Man to the First Woman and Fourth Man to the Second Woman). They join left hands, turn in place and finish facing toward the centre, in new positions as shown in Diagram 6.

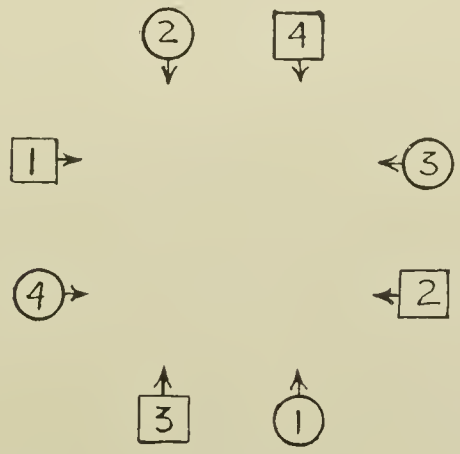


DIAGRAM 6

Cross Over.

B. (**Meas. 9–16.**) From this new position, the Cross Over is repeated, the First and Second Men exchanging places first as before (Diagram 7), and all joining in on the "Two Threes"

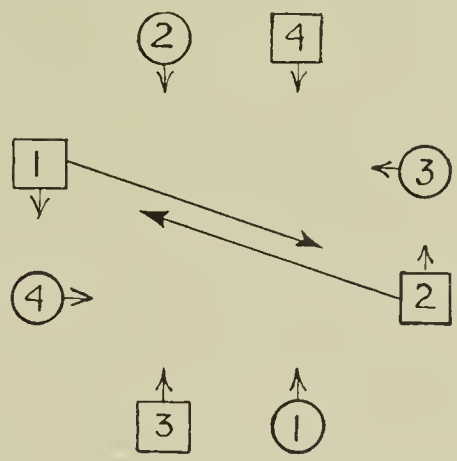


DIAGRAM 7

as before. This brings all the men into new positions again, as shown in Diagram 8.

Men Travel One Place to the Left.

B. (**Meas. 9–16.**) Each man and the woman now on his right face each other, join right hands, and with Promenade Steps turn once around in place, then release hands and turn their backs toward each other. Each woman remains in her place while each man advances to the woman next to the left in the set, who is his own partner. (Diagram 8). They join left hands, turn once and a half around in place and all finish in original positions.

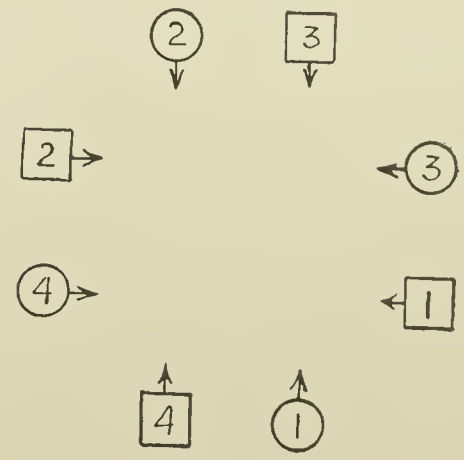


DIAGRAM 8

Long Chain.

A. (**Meas. 1–8.**) Partners face each other, join right hands and with Promenade Steps dance the Chain all the way around until partners meet in original positions.

A. (**Meas. 1–8.**) Partners join right hands as they meet, turn once around, release hands and dance the Chain all the way around in the opposite direction.

Swing Round.

B. (**Meas. 9–16.**) Partners face each other, join crossed hands and Swing Round with Promenade Steps. As they do this, Couple One and Couple

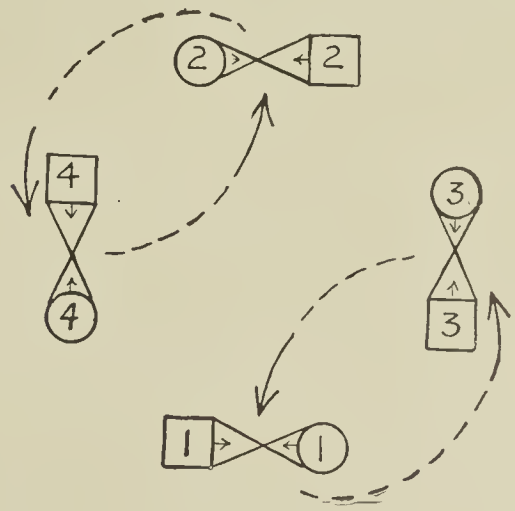


DIAGRAM 9

Three move around to each others' places and back to their own in the usual manner, while at the same time Couple Two and Couple Four do the same. (Diagram 9.)

B. (Meas. 9–16.) All Swing Round again, but this time Couple One and Couple Four move around each other, while Couple Two and Couple Three do the same. (Diagram 10.)

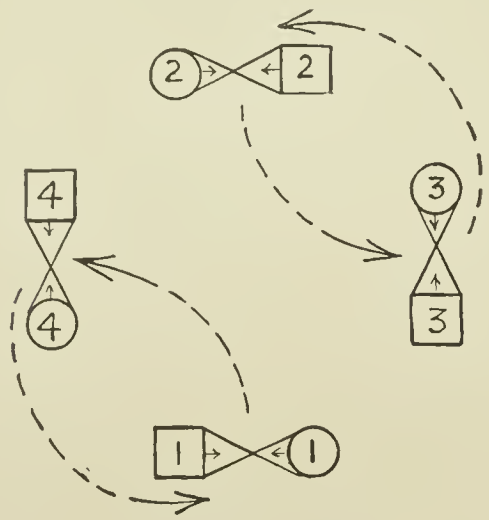


Diagram 10

This completes the body of the dance.

III. FIGURE

Advance and Retire.

A. (Meas. 1–4.) Couple One and Couple Two (each with inside hands joined) advance toward each other and retire in the usual manner.

(Meas. 5–8.) The same two couples Advance and Retire again.

Swing Round.

A. (Meas. 1–8.) Couple One and Couple Two each join crossed hands and Swing Round with Promenade Steps in the usual manner. (Diagram 11.) (During the whole figure, Couple Three and Couple Four remain stationary in their places.)

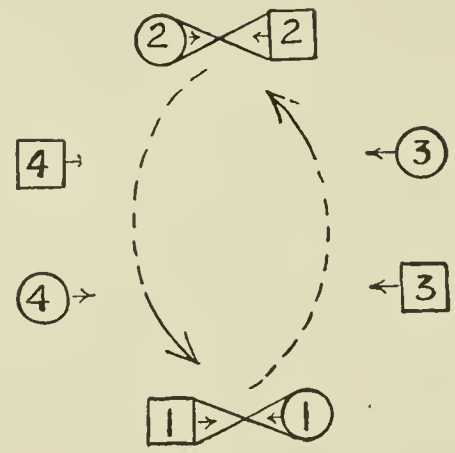


Diagram 11

The Figure (Repeated).

B. (Meas. 9–16.) B. (Meas. 9–16.) The whole Figure is now repeated in the same manner by Couple Three and Couple Four while Couple One and Couple Two remain stationary in their places.

This completes the Figure.

IV. FINISH

Lead Round.

A. (Meas. 1–8.) Partners join inside hands and all four couples, with Promenade Steps, lead round to the right in the usual manner.

Swing Round.

A. (Meas. 1–8.) Partners join crossed hands and, continuing in the same direction around the circle after each other, all Swing Round with Promenade Steps.

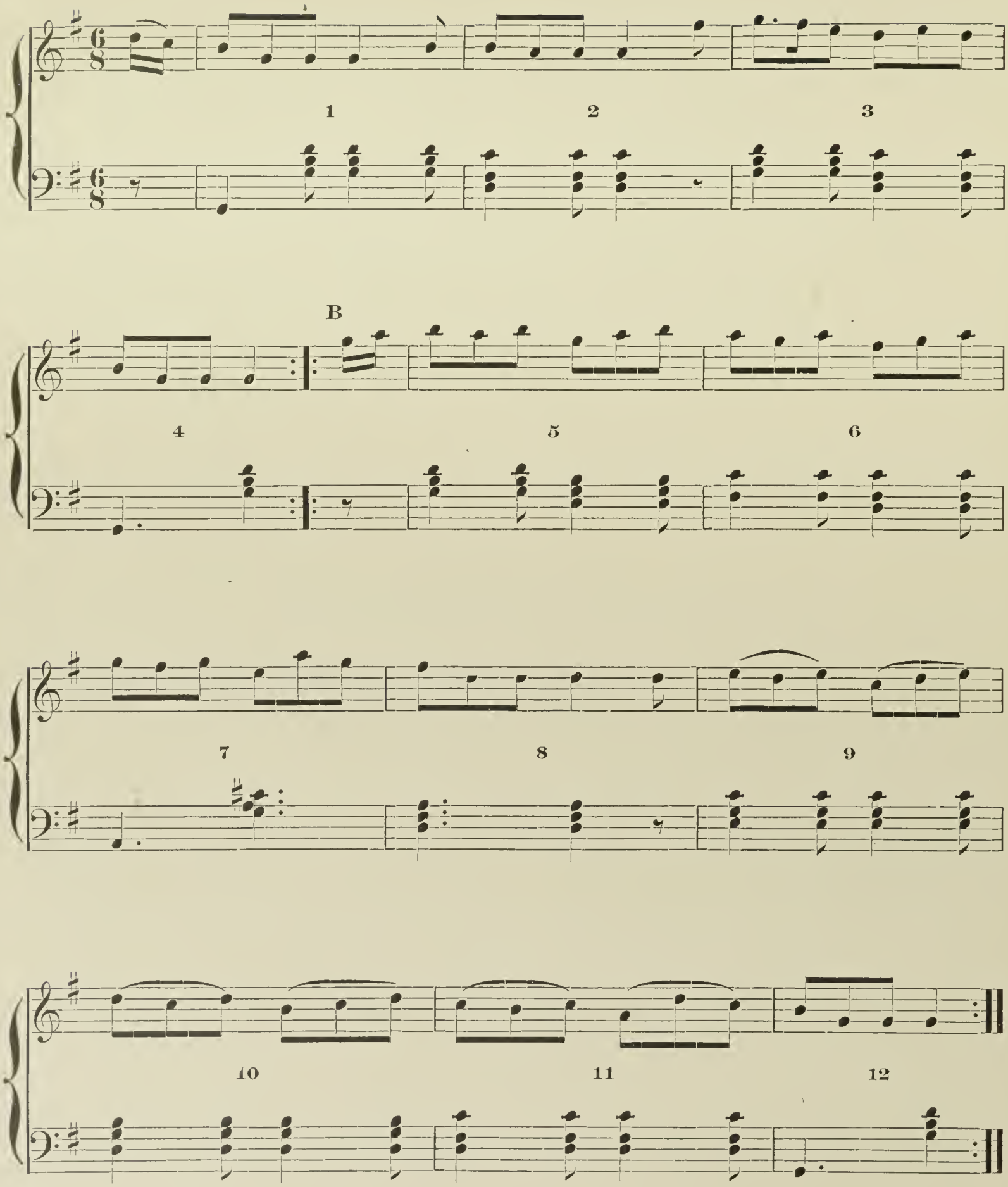
This concludes the Dance.

RINNCE AN PHIOBAIRE

THE PIPER'S DANCE

JIG

A (♩.= 126)



RINNCE AN PHIOBAIRE

THE PIPER'S DANCE

(Round Dance in Double Jig Time for Six Couples)

The Pipers' Dance, from its title and formation would seem to have some association with a very old Irish custom. It is said that at the old country dance gatherings the piper was usually paid for his services by voluntary contributions from the men dancers. These contributions were put into the piper's hat which was placed on the floor for the purpose after the last dance.

It is supposed that originally the Pipers' Dance was danced by a large number of couples, with the piper seated in the centre. At the present time, however, it is usually danced by six couples, though it may also be danced by eight, ten or more.

The music given here is a popular old jig which consists of two parts, (A) of four measures, and (B) of eight measures, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step, Side Step ("Seven" and "Two Threes") and the Rising Step ("Rise and Grind").

FORMATION

Six (or eight, ten, etc.) couples form a circle and take numbers as indicated in Diagram 1. In each couple, partners stand side by side with the woman on the right of her partner, facing so that their left side is toward the centre of the circle. In this position partners join inside hands.

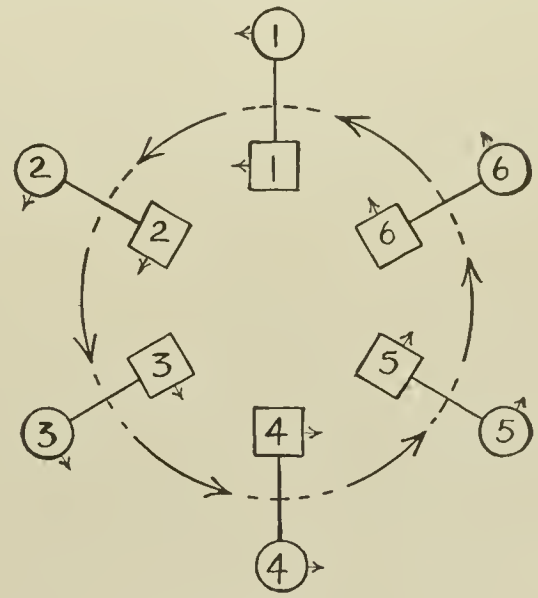


Diagram 1

THE DANCE

Introduction.

A. (**Meas. 1–4.**) (**Meas. 1–4.**) In this formation, all stand still while eight measures of the music are played as an Introduction.

Lead Round.

A. (**Meas. 1–4.**) All Lead Round to the right in the usual manner, with four Promenade Steps. During the fourth Promenade Step, partners release hands and face about in the opposite direction.

A. (**Meas. 1–4.**) Partners join inside hands again (the woman is now on the left of her partner) and Lead Round in the opposite direction, to original places, where they release hands, separate, and face each other. (The men and women thus finish in two circles: the women outside facing inward, and the men inside, facing outward, as indicated in Diagram 2.)

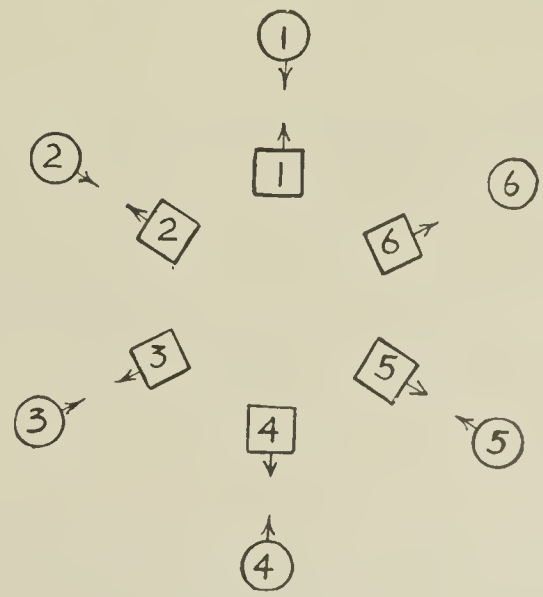


Diagram 2

Rising Step

B. (**Meas. 5–8.**) With partners facing each other, all dance the Rising Step ("Rise and Grind"), beginning with the right foot.

(**Meas. 9–12.**) Partners, with Promenade Steps, advance toward each other, take right hands, pass on to each others' places, release hands and turn to face each other. (The men are in the outer circle and the women in the inner circle, with partners facing each other.)

Lead Round in the Opposite Direction.

B. (**Meas. 5–8.**) All face in the reverse direction of that in which they began the dance. Partners join inside hands and lead round to the left.

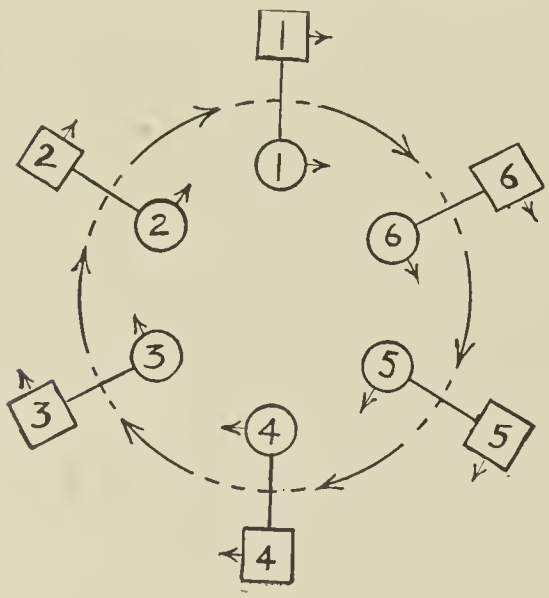


Diagram 3

(Diagram 3.) During the fourth Promenade Step they release hands and face about in the opposite direction.

(**Meas. 9–12.**) Partners join inside hands again (the woman is now on the left of her partner) and lead around in the opposite direction to original places, where they release hands and face each other as before, except that this time the men form the outer circle and face inward while the women form the inner circle and face outward. (Diagram 4.)

Rising Step.

A. (**Meas. 1–4.**) With partners facing each other, all dance the "Rise and Grind" in place, beginning with the left foot.

A. (**Meas. 1–4.**) Partners, with Promenade Steps, advance toward each other, take left hands, pass on to each others' places, release hands and turn to face each other. (Every one now is in his or her original place.)

Side Step.

B. (**Meas. 5–8.**) Partners of all the odd couples (numbers One, Three, Five, etc.) advance toward each other and still facing each other, join crossed hands. The even couples (numbers Two, Four, Six, etc.) remain apart, facing each

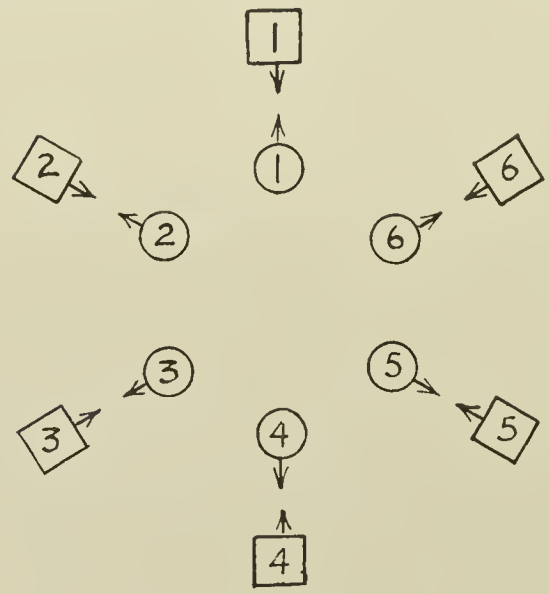


Diagram 4

other. In this formation all Side Step ("Seven" and "Two Threes") simultaneously, each odd couple going to the man's left and each even couple to the man's right. (In doing this, each odd couple, with hands joined, pass between and exchange places with an even couple.) While dancing the "Two Threes" partners of the odd couples release hands and move back from each other.

Right Wheel.

(**Meas. 9–12.**) The couples who have just exchanged places with each other (Couples One and Two; Three and Four; Five and Six) join right hands across the centre forming a right wheel (Diagram 5) and dance half way around to the left with Promenade Steps until each couple reach their own place. Here all release hands, and partners, facing each other, fall back from each other.

(Each couple will now be in their own place, but partners will be in exchanged positions,

that is, the men in the outer and the women in the inner circle as in Diagram 4.)

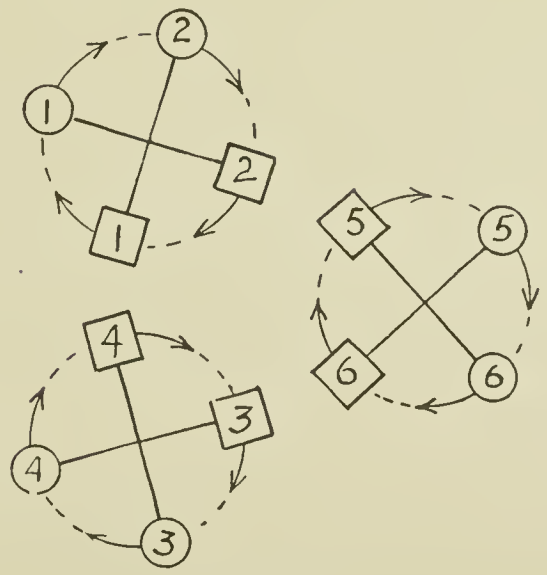


Diagram 5

Side Step.

B. (**Meas. 5–8.**) The even couples now join cross hands while the odd couples remain apart, and all Side Step as before.

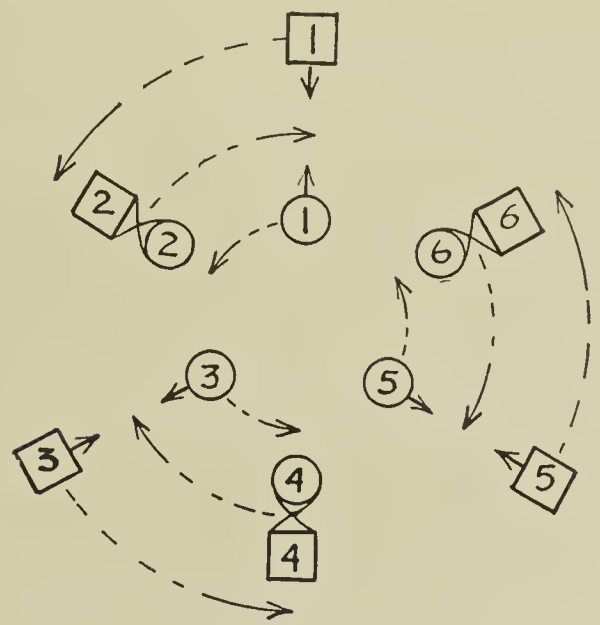


Diagram 6

In doing this, the same couples exchange places with each other as before, except that this time the even couple pass between the odd couple. (Diagram 6.)

Left Wheel.

(**Meas. 9–12.**) The same couples as before now join left hands across the centre, forming a left wheel and dance half way around to the right to original positions, where they release hands.

(The men now form the inner and the women the outer circle as in Diagram 2.)

Double Chain.

A. (**Meas. 1–4, 1–4.**) **B.** (**Meas. 5–10.**) All dance the Double Chain with sixteen Promenade Steps.

[The Double Chain is peculiar to this particular dance and quite different from the ordinary Chain. In executing it, partners move together in the same direction instead of singly in opposite directions. It is, therefore, a Chain danced by couples instead of single individuals. The figure is as follows:

All the odd couples move forward around the circle to the right (in the direction opposite to

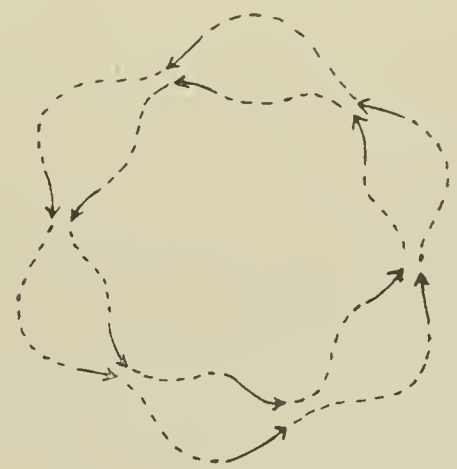


Diagram 7

the hands of the clock) while the even couples move around in the circle to the left in the direction of the hands of the clock.

To begin the figure, the same couples who have danced together before (i.e., Couples One and Two, Three and Four, Five and Six, etc.) face each other—all the odd couples with inside

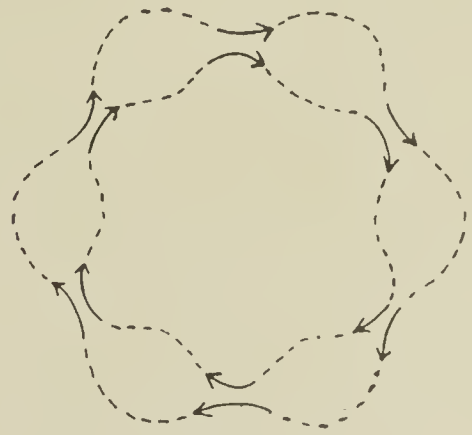


Diagram 8

hands joined and all the even couples with hands released advance, and pass each other, the odd couples going between the even couples

who separate to let them through. The odd couples now release hands while the even couples join hands and each, proceeding in the same direction, pass by the next couple, each even couple passing between the new odd couple, and the odd couple separating to let them go through.

All continue in this manner, each odd couple alternately passing with joined hands between an even couple and separating to permit the next even couple to pass between them, and vice versa for the even couples.

The route of the odd couples is shown in Diagram 7 and the route of the even couples in Diagram 8.]

Swing Round.

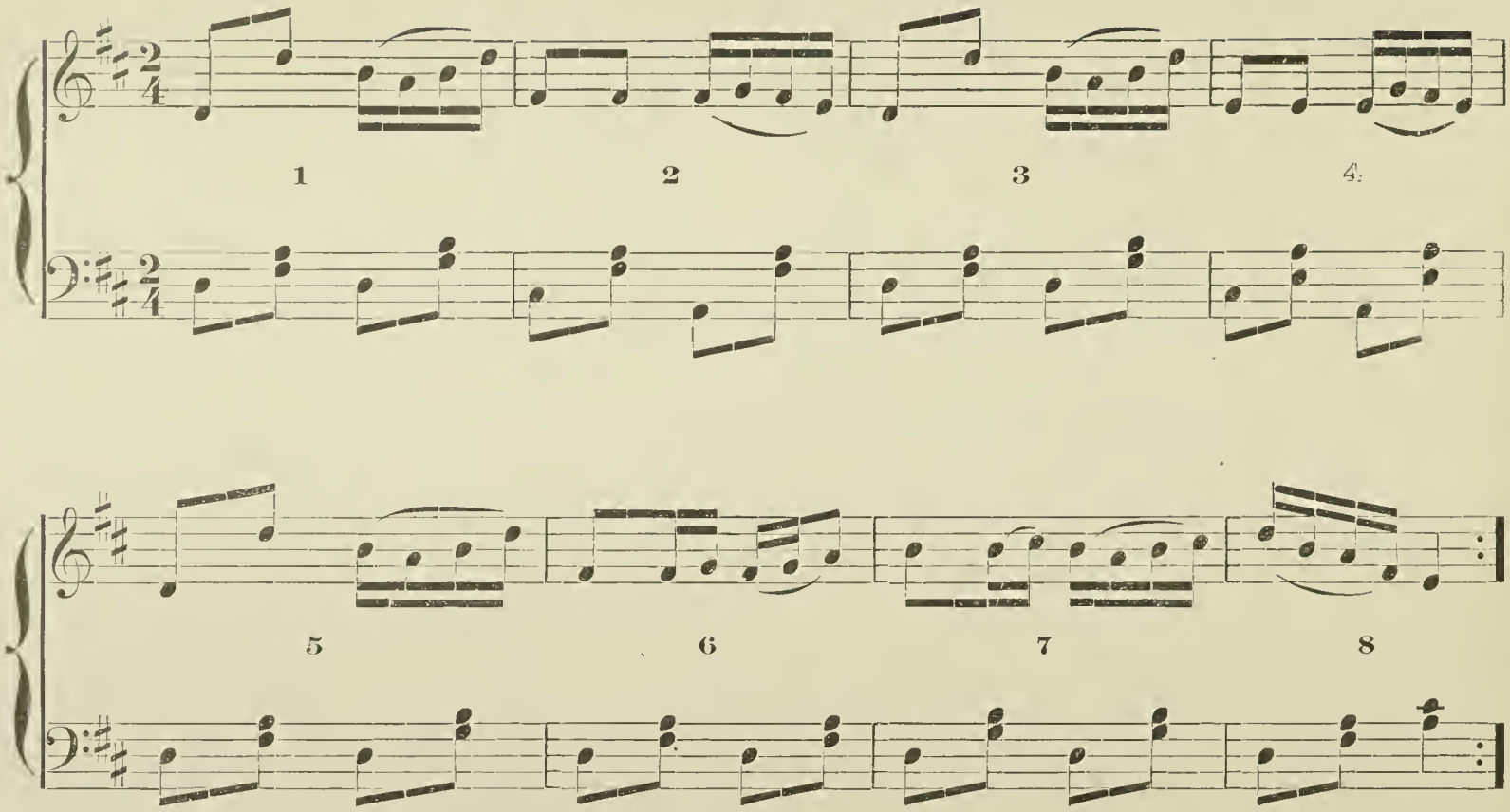
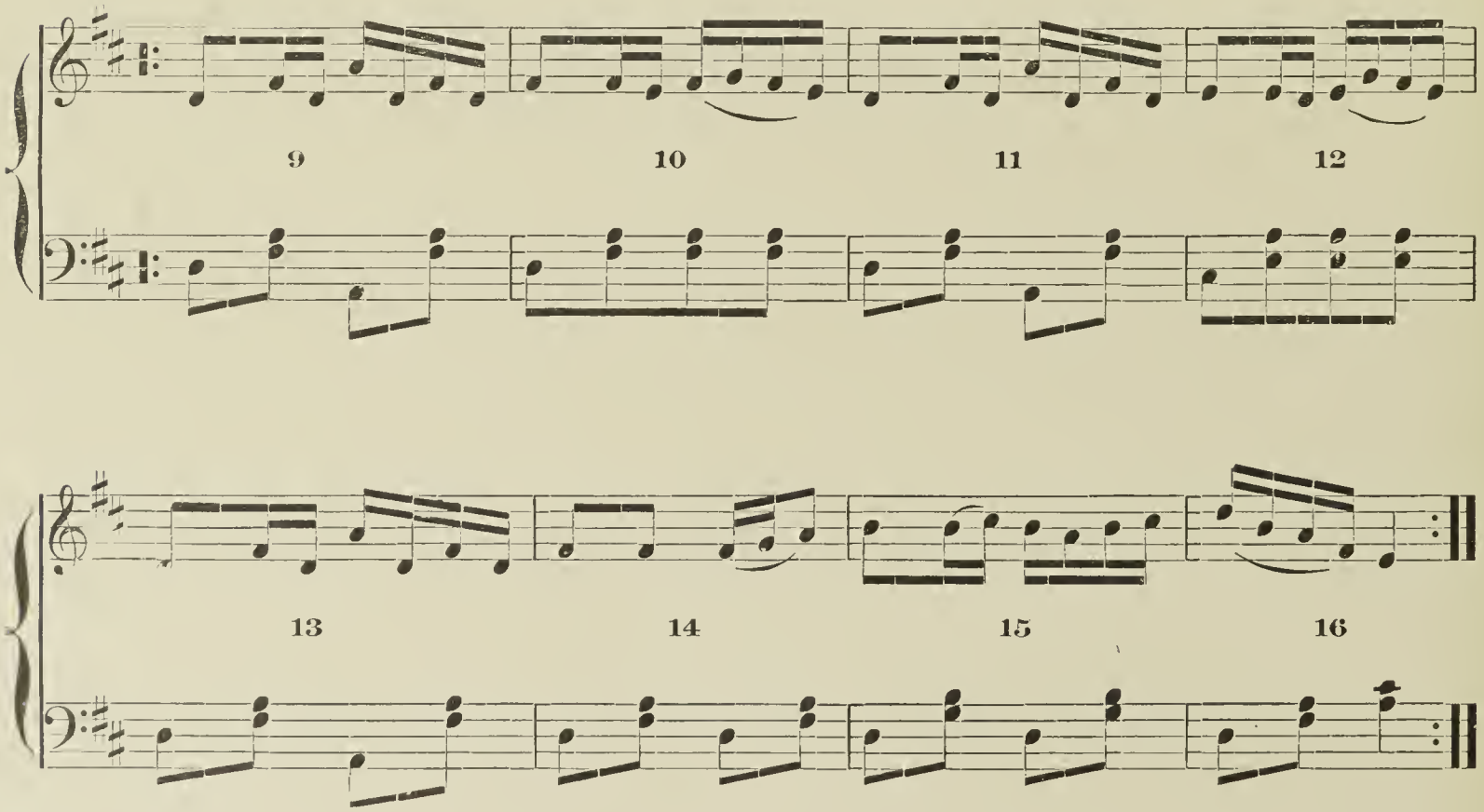
(**Meas. 11–12.**) During these last two measures of the strain, partners join crossed hands and finish the dance by swinging round (one turn only) in whatever place they happen to be at the time. This place now becomes their new position for the second round of the dance.

The dance may be repeated (with the Introduction omitted) as many times as the dancers wish.

COR SEISIR-DHEAG

SIXTEEN-HAND REEL

MISS McCLOUD'S REEL

A (♩ = 112)

B

COR SEISIR-DHEAG

SIXTEEN-HAND REEL

(Round Dance in Reel Time for Eight Couples)

The Sixteen-hand Reel is a good example of the typical Round Dance, consisting of the Opening, Body, Figures and Finish. The Twelve-hand Reel, of which no separate description is given, is danced in exactly the same manner as described here for the Sixteen-hand Reel except that it is danced by six couples instead of eight.

The music given here for it is "Miss McCloud's Reel" which consists of the usual two parts of eight measures each (A and B), each of which is repeated. It is suggested, however, that, as this is a dance of considerable length, the musician should change off to various other reels to avoid monotony.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes").

FORMATION

Eight couples, numbered as shown in Diagram 1, stand in a circle, facing the centre, with the woman of each couple on the right of her partner.

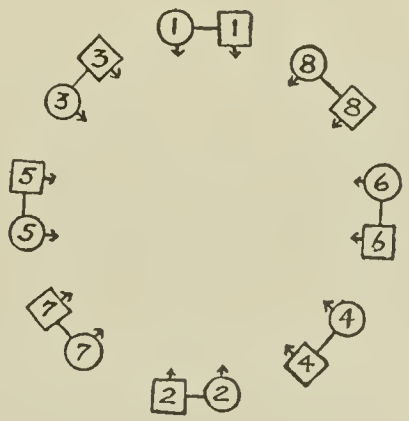


Diagram 1

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while the first strain of the music (**A**) is played as an Introduction.

I. OPENING

Lead Round.

A. (**Meas. 1–8.**) All eight couples face to the right and with Promenade Steps, Lead Round to the right in the usual manner.

A. (**Meas. 1–8.**) All return in the opposite direction in the usual manner.

II. BODY

Side Step.

B. (**Meas. 9–12.**) All sixteen dancers dance the Side Step ("Seven" and "Two Threes"). In doing this, each man dances to his right, passing behind his partner, and each woman dances to her left, thus exchanging places with each other.

(**Meas. 13–16.**) All repeat the same in the opposite direction. In doing this, each man dances to his left (this time passing in front of his partner) and each woman dances to her right, so that all return to their own places.

Rings.

B. (**Meas. 9–12.**) The dancers join hands in four small Rings of two couples each, and dance the Side Step ("Seven" and "Two Threes") around to the right, then release hands. (The four Rings are formed by the following couples: (1) Couples One and Three, (2) Couples Two and Four, (3) Couples Five and Seven, (4)

Couples Six and Eight,* as shown in Diagram 2.)

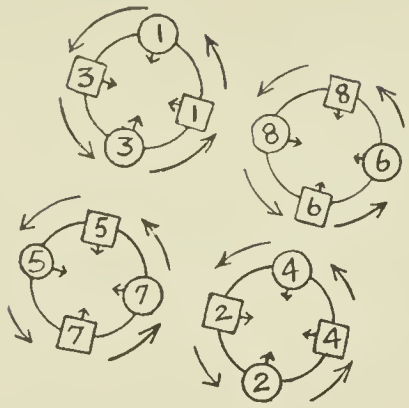


Diagram 2

Swing Round.

(**Meas. 13–16.**) Partners join crossed hands and in each small Ring the two couples Swing

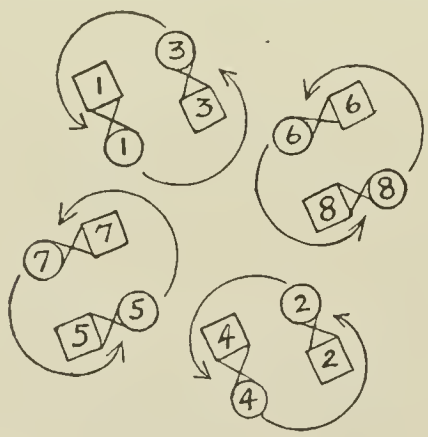


Diagram 3

Round in the usual manner (Diagram 3) back to their original position.

Rings.

A. (**Meas. 1–4.**) All form four small Rings again and dance the "Seven" and "Two Threes" around to the left. (This time the four Rings are formed by the following couples: (1) Couples One and Eight, (2) Couples Two and Seven, (3) Couples Five and Three, (4) Couples Six and Four.)

Swing Round.

(**Meas. 5–8.**) Partners join crossed hands and in each small Ring the two couples Swing Round as before back to their original position.

Chain.

B. (**Meas. 9–16.**) Partners face each other, give right hands to each other and with Promenade Steps all dance the ordinary Chain until partners meet each other when half way around the circle. The Chain is described on page 9. (See Illustration G.)

B. (**Meas. 9–16.**) When partners meet they join crossed hands, and each man, without changing his own direction, brings his partner around beside him so that they both face in the same direction with her on his right. In this position couples all dance on in the direction in which the men were going (i.e., around the circle to the right) until they reach their original positions where they release hands and face toward the centre of the set.

(In this movement, each man dances around the complete circle to the right, while each woman dances only half way around the circle to the left, then retraces her steps in the opposite direction with her partner.)

Illustration G
The Chain

Side Step.

A. (**Meas. 1–8.**) All repeat the Side Step exactly as at the beginning of the Body.

Men Link Arms.

A. (**Meas. 1–8.**) (*a*) The men of Couple One and Couple Three link right arms with each other and with Promenade Steps turn each other once around; (*b*) Releasing arms, each passes on to the other's partner, takes her left hand in his left and turns her once in place; (*c*) Releasing her hand he returns to his own partner (the two men passing each, right shoulder to right shoulder), takes her right hand in his right and turns her half around in place so as to finish in his original position on her left. (While Couple One and Couple Two execute the above movement all the other couples in the set dance it in the same manner, that is:

Couple Two dance with Couple Four
Couple Five dance with Couple Seven
Couple Six dance with Couple Eight

Single-Hand Swing Round.

A. (**Meas. 1–8.**) Partners face each other, join right hands, which they hold up to shoulder level. (This position is exactly similar to the usual one for the Swing Round except that the right hands only are joined instead of both.) In this position, Couple One and Couple Eight swing around each other with Promenade Steps in the usual manner and finish in original positions. (While Couple One and Couple Eight execute this movement, all the others swing around in the same manner, as indicated in Diagram 4.)

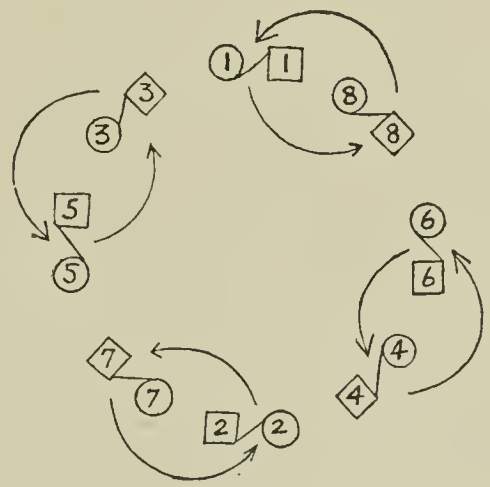


DIAGRAM 4

This completes the Body of the Dance.

III. FIGURE I

NOTE:—This Figure, as well as Figure II and Figure III, is danced by only two couples at a time (while all the others stand still) in the following order:

1st time: Couple One and Couple Two
2d time: Couple Three and Couple Four
3d time: Couple Five and Couple Six
4th time: Couple Seven and Couple Eight

The Figure is described below as it is danced the first time by Couple One and Couple Two. The others dance it in turn in the same manner.

Advance and Retire.

B. (**Meas. 9–12.**) Couples One and Two advance toward each other and retire in the usual manner. (Diagram 5.)

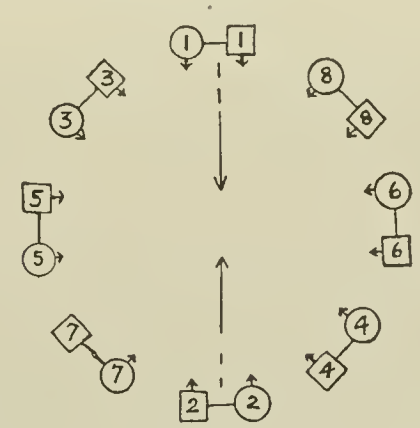


DIAGRAM 5

Advance and Turn.

(**Meas. 13–14.**) They advance toward each other again.

(**Meas. 15–16.**) This time, instead of retiring, partners face each other, join crossed hands, and, with Promenade Steps, turn once around in place.

Swing Round.

B. (**Meas. 9–16.**) The two couples Swing Round to the right in the usual manner and return to original positions where they release hands. (Diagram 6.) This completes the first time

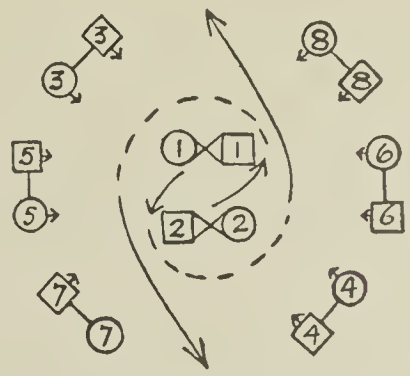


DIAGRAM 6

through of Figure I, which is danced four times in all. (See explanatory note at the beginning of the Figure.)

IV BODY

A and **B.** (repeated, 64 measures in all). The Body of the dance, seven movements in all, is repeated exactly as before, i.e.:

1. Side Step
2. Rings
3. Side Step
4. Rings
5. Chain
6. Men Link Arms
7. Single-hand Swing

V. FIGURE II

NOTE:—This Figure is danced by only two couples at a time in the same order as in Figure I

Right Hand to Opposite Women.

A. (**Meas. 1–4.**) The men of Couple One and Couple Two advance with Promenade Steps. Each crosses over to the opposite woman, takes her right hand in his right and turns her once around in place, then releases her hand.

(**Meas. 5–8.**) The two men return across the set to their own sides. Each takes his own partner's left hand in his left and turns her once around in place, then releases her hand.

Link Arms.

A. (**Meas. 1–8.**) The two men advance to the centre with Promenade Steps, link right arms and turn each other once around in place. Then releasing arms, each passes on to the opposite woman and takes her left hand in his left.

B. (**Meas. 9–16.**) Each man turns the opposite woman once around in place and releases her hand. He returns across the set to his own partner and, taking her right hand in his right, turns her once around in place. Releasing hands, they finish in original positions.

This completes the first time through of Figure II, which is danced four times in all. (See explanatory note at the beginning of Figure I.)

VI. BODY

B and **A** (repeated, 64 measures in all). The Body of the dance, seven movements in all, is repeated exactly as before.

VII. FIGURE III

NOTE:—This Figure is danced by two couples at a time in the same order as in the preceding Figures.

Advance, and Retire, Advance and Turn.

B. (**Meas. 9–16.**) Couple One and Couple Two Advance and Retire, Advance again, and turn once in place exactly as in the first part of Figure I.

Arch.

A. (**Meas. 1–2.**) Couple One, marking time with threes in place, release left hands, and raise their right hands, still joined, so as to form an arch. At the same time, Couple Two release hands and the woman passes through the arch with two Promenade Steps while her partner dances Two Threes in place.

(**Meas. 3–4.**) With right hands still raised, forming an arch, Couple One make a half turn (that is, they exchance places.) (Diagram 7.)

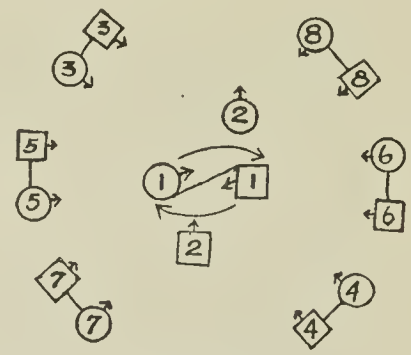


DIAGRAM 7

The second man passes through the arch to his partner (who has marked time with "Threes" in place) and joins crossed hands with her.

(**Meas. 5–8.**) Couple One and Couple Two each join crossed hands and pass on across the set to the opposite side, where they turn in place, finishing in each others' original positions.

(The Promenade Step is used during the entire movement.)

Advance and Retire, Advance and Turn.

A. (Meas. 1–8.) Couple One and Couple Two Advance and Retire, then advance and turn, as before.

Arch.

B. (Meas. 9–16.) Couple One and Couple Two execute the Arch movement as before except that this time Couple Two form the arch and Couple One pass through so that each couple return across the set and finish in their original positions.

This completes the first time through of Figure III, which is danced four times in all.

VIII. FINISH

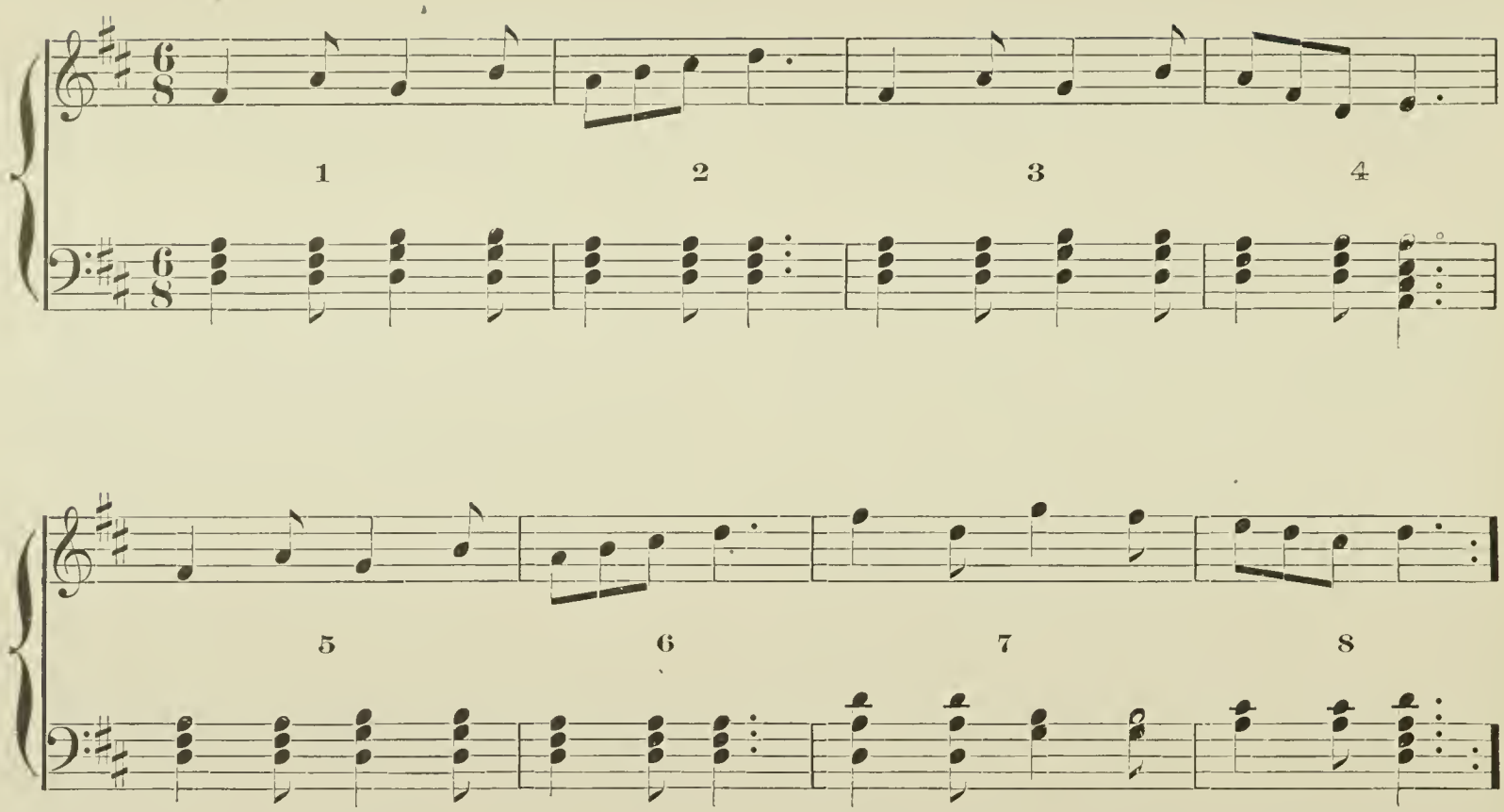
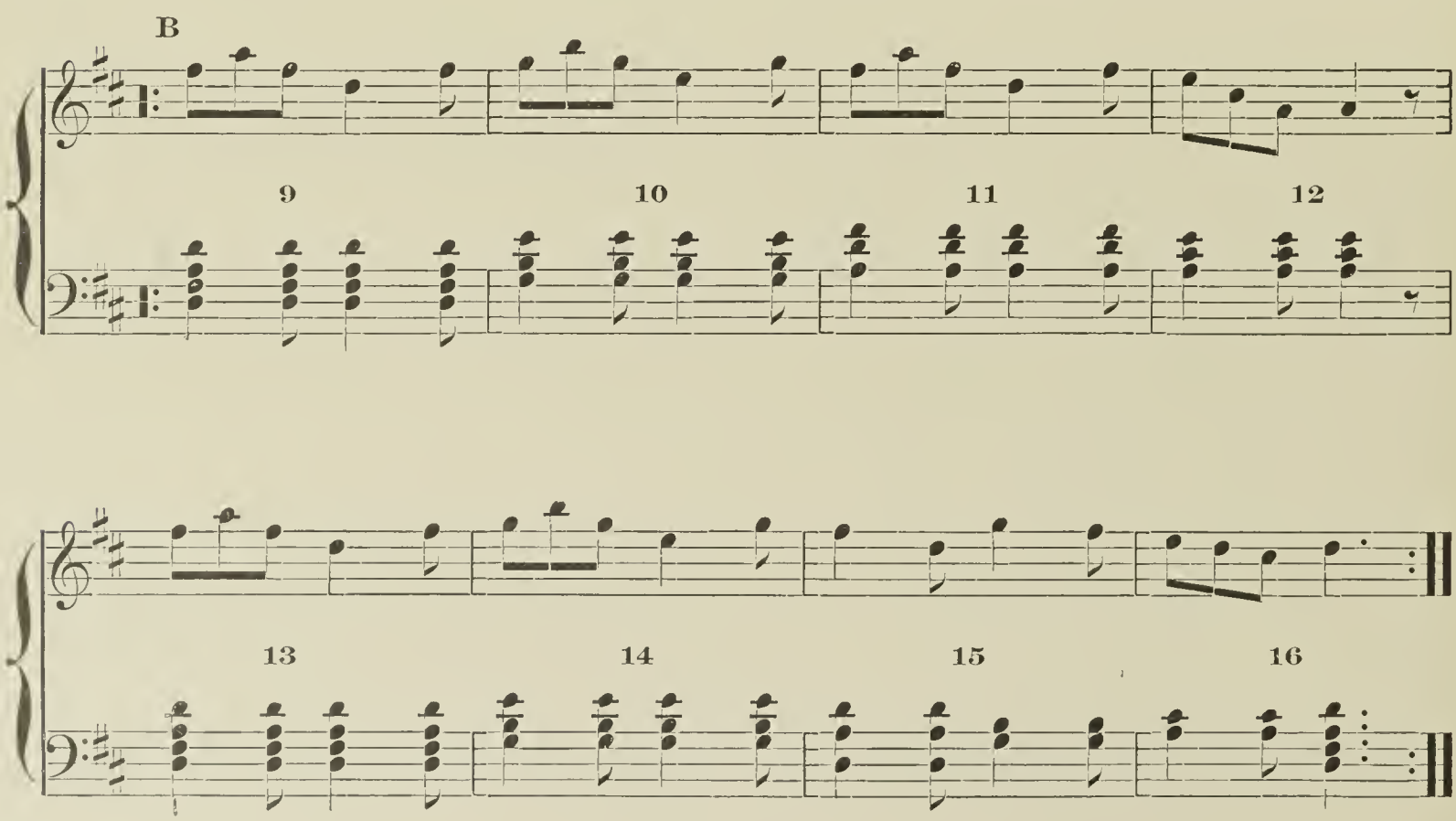
Lead Round.

B. (Meas. 9–16.) **A.** (Meas. 1–8.) All eight couples Lead Round exactly as in the Opening of the dance.

Swing Round.

A. (Meas. 1–8.) **B.** (Meas. 9–16.) Partners join crossed hands and all eight couples Swing Round the circle after each other to the right with Promenade Steps in the usual manner.

This completes the Dance.

A (♩. = 126)

B

RINNCE AN TUIRNE

SPINNING WHEEL DANCE

(Round Dance in Single Jig Time for Three Couples)

This is a delightful and simple dance with an unusual movement, "Threading the Needle," which gives an added interest to it.

The music given here for it is "Off She Goes," which has the usual two strains of eight measures each, A and B, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes").

FORMATION

The six dancers form two parallel lines, of three dancers each, facing each other. The woman to the right of each man is his partner. Partners are indicated by corresponding numbers in Diagram 1.

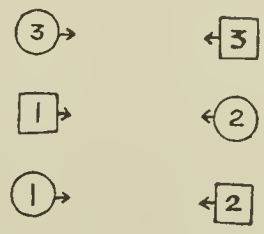


Diagram 1

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while the first strain of eight measures is played as an Introduction.

Advance and Retire.

A. (**Meas. 1–4.**) The three dancers on either side join hands in a row and the two lines advance toward each other and retire in the usual manner.

Cross Over.

(**Meas. 5–8.**) The two lines advance again toward each other, with Promenade Steps, but instead of retiring, they release hands, pass through, and cross over to each others' places, where they turn and face each other again. In "passing through," each dancer keeps to the right of his or her opposite. (Diagram 2.) The two lines finish in exchanged positions.

Advance and Retire.

A. (**Meas. 1–4.**) Both lines Advance and Retire again.

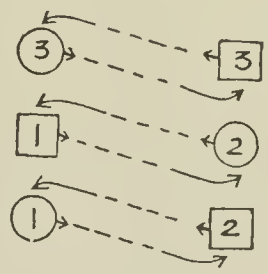


Diagram 2

Cross Over.

(**Meas. 5–8.**) The two lines advance, pass through in the same manner as before and, crossing over, return to their original positions.

"Thread the Needle."

B. (**Meas. 9–12.**) Both threes "Thread the Needle" simultaneously with Promenade Steps. For the sake of clearness this figure is described for Line 1 as follows:

The First Man and First Woman (the woman on his right) join left hands and raise them to form an arch. (He moves slightly back while she goes well forward.) The Third Woman now goes through the arch and passes on to the First Woman's place, who in the meantime (still holding her partner's hand) moves forward and over to the Third Woman's place. (Diagram 3.)

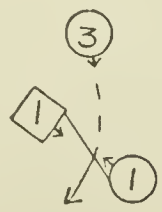


Diagram 3

(**Meas. 13–16.**) While the First Man and Woman continue to hold left hands and form the arch, the Third Woman passes through again, returning to her original position. In the meantime, the First Woman moves forward and over to her own original position (Diagram 4) where she releases her partner's hand. The three thus finish in line in original positions.

(Line 2 in the meantime has danced this figure in exactly the same manner, with the Second Woman and the Third Man forming the arch as described above for the First Man and First Woman, while the man passes through as described for the Third Woman.)

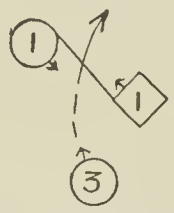


Diagram 4

"Thread the Needle" the Other Way.

B. (**Meas. 9–16.**) All "Thread the Needle" again as described above except that this time in *Line 1* the *First* Man and the *Third* Woman join *right* hands to form the arch and the *First* Woman goes through; while in *Line 2* the *Second* Woman and *Second* Man join *right* hands to form the arch and the *Third* Man goes through.

All finish in original positions.

Right Wheel.

A. (**Meas. 1–4.**) All six dancers join right hands across the centre, forming a Wheel, and, with Promenade Steps, dance around so that the Wheel turns to the left.

Left Wheel.

(**Meas. 5–8.**) All release hands, face about, and, joining left hands across the centre, dance around so that the Wheel turns to the right.

At the finish all release hands.

Ring.

A. (**Meas. 1–4.**) All six dancers join hands in a ring and with Promenade Steps advance to the centre, then retire.

(**Meas. 5–8.**) With hands still joined all dance the Side Step ("Seven" and "Two Threes") to the right.

B. (**Meas. 9–12.**) All Advance and Retire as before.

(**Meas. 13–16.**) All dance the Side Step to the left, and at the finish release hands.

Swing Round.

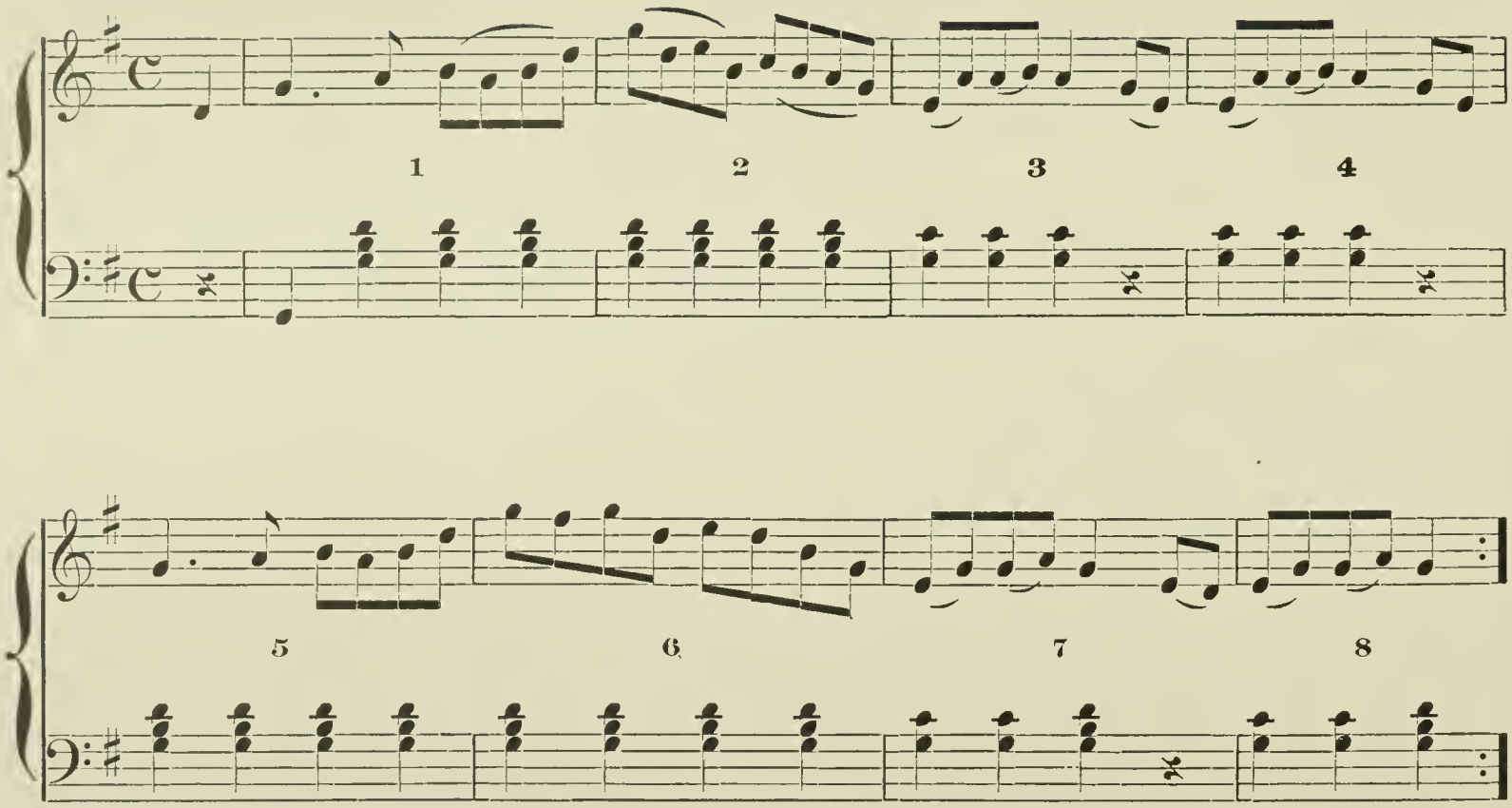
B. (**Meas. 9–16.**) Partners face each other, join crossed hands and with Promenade Steps Swing Round, following each other around the circle to the right.

This finishes the Dance.

STAICIN EORNA

THE STACK OF BARLEY

REEL

A (♩= 112)

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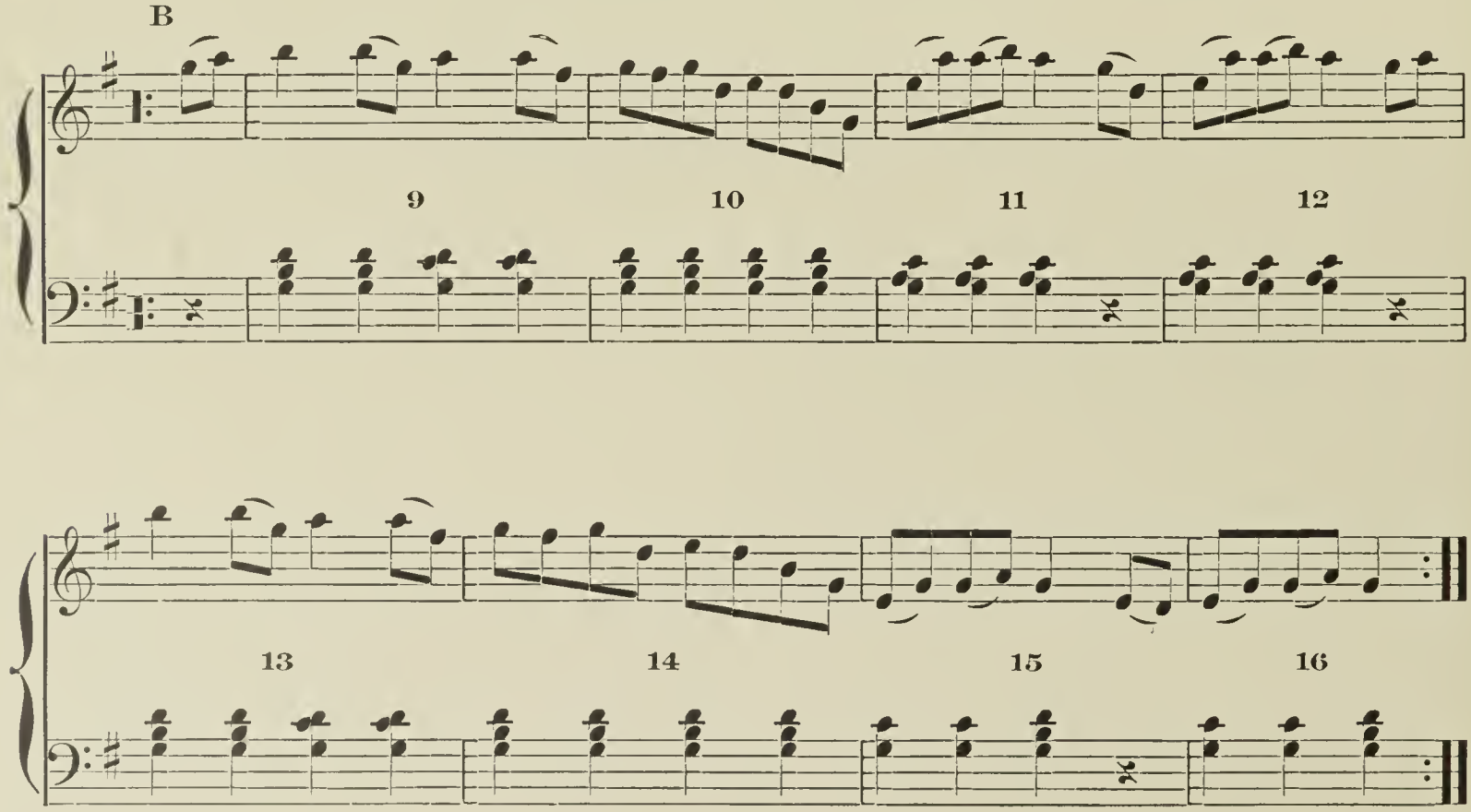

STAICIN EORNA

THE STACK OF BARLEY

(Round Dance in Reel Time for any Number of Couples)

This is another circle dance which does not follow the usual construction of the Round Dances. The music given here for this dance is a popular old reel. Any other good reel, or series of reels, may be used for it equally well. There are two strains of eight measures each, A and B, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes").

FORMATION

Any number of couples (each with the woman on the right of her partner) form a circle. Partners face each other and join crossed hands.

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while eight measures of music are played as an Introduction.

Side Step.

A. (**Meas. 1–4.**) All couples Side Step (dance "Seven" and "Two Threes") toward the centre of the circle. (Diagram 1.)

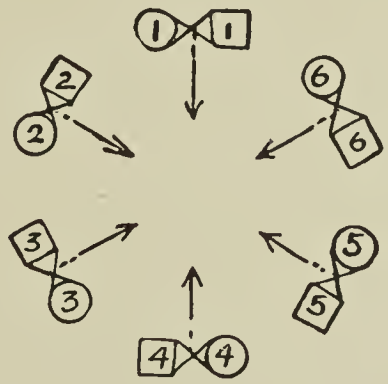


Diagram 1

(**Meas. 5–8.**) All Side Step ("Seven" and "Two Threes") again, in the opposite direction, returning to original positions.

Around the Circle.

A. (**Meas. 1–2.**) All couples, with hands still joined, dance around the circle, with Promenade Steps, the woman going backward and the man forward. (Diagram 2.)

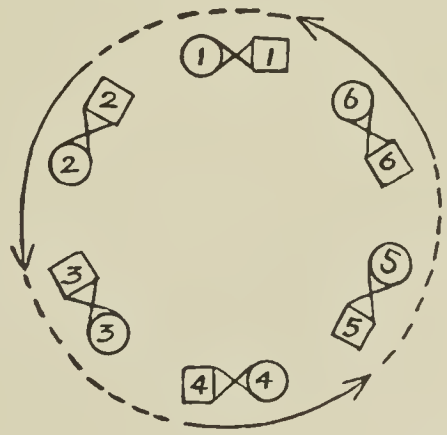


Diagram 2

(**Meas. 3–4.**) All retrace their steps in the opposite direction, the man going backward this time and the woman forward, so that all finish in original positions.

Swing Round.

(**Meas. 5–7.**) All couples, with Promenade Steps, Swing Round each other in pairs (i.e.,

Couple One with Couple Two; Couple Three with Couple Four, etc.) and exchange places, the odd couples moving one place further to the right in the circle, and the even couples one place further to the left (Diagram 3). In passing each other, as they swing round, each couple keeps to the right of the other. With each couple in their new position, the dance is now repeated in the same manner, this time omitting the Introduction, however.

In this way the Dance is continued with the odd couples moving on one place further to the right each time and the even couples moving one place further to the left. When the circle has been completed and all are again in their original places the Dance is brought to a close.

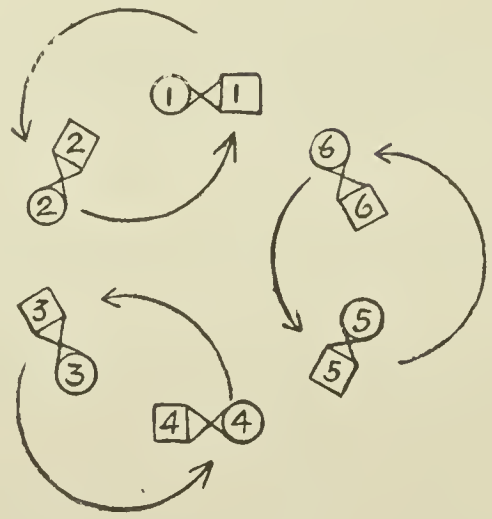


Diagram 3

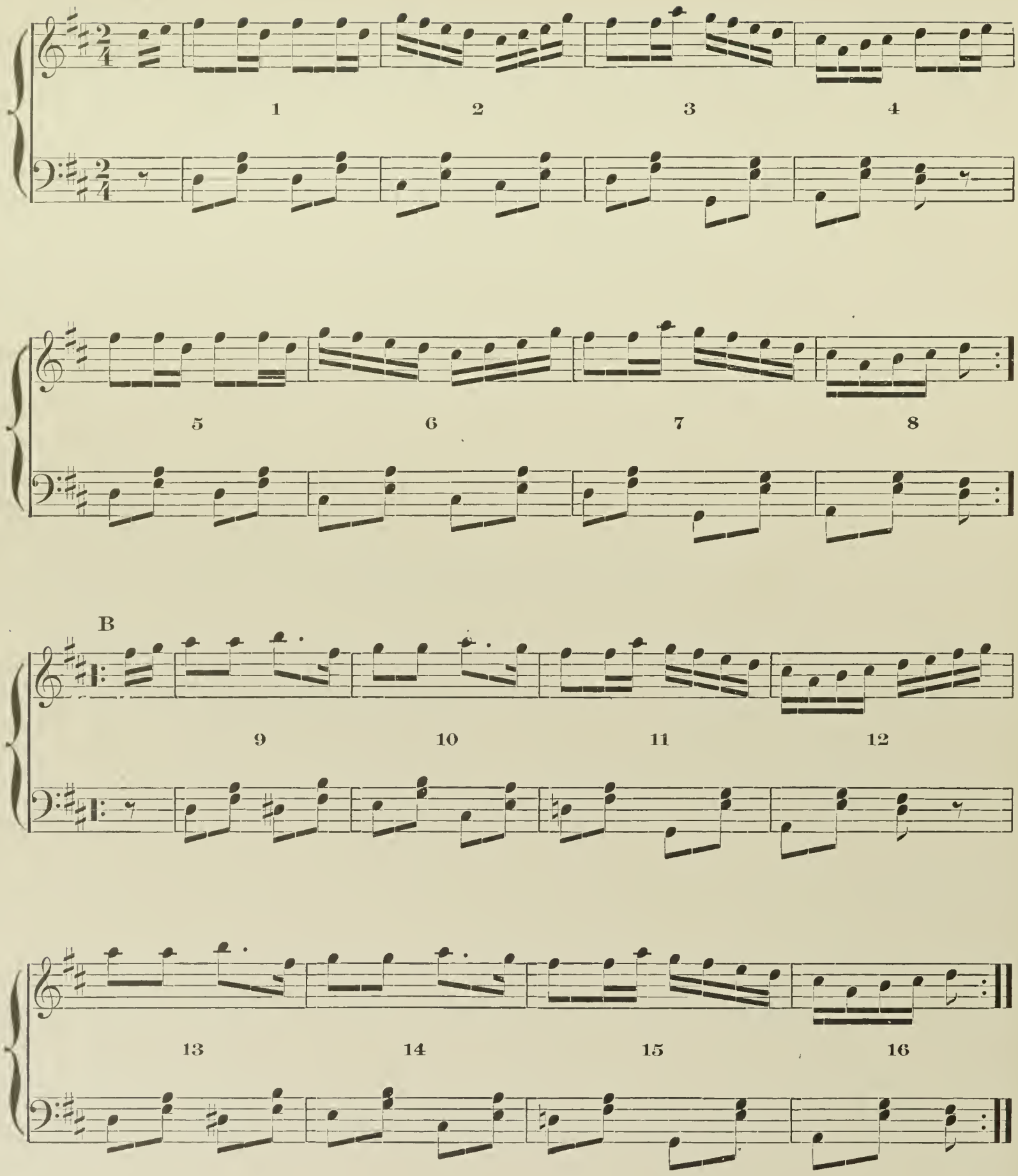
II

SQUARE DANCES

1. COR NA SIDHEOG . . . . . FAIRY REEL (Six-Hand Reel No. 2)
2. FIONN-ALA . . . . . FIONNALA (Four-Hand Reel No. 2)
3. COR CHEATRAIR . . . . . FOUR-HAND REEL No. 1
4. PLEIREACA NA BANNDAN . . HUMOURS OF BANDON

FAIRY REEL

A (♩=112)



COR NA SIDHEOG (Cor Seisir)

FAIRY REEL—SIX-HAND REEL NO. 2

(Square Dance in Reel Time for Six Dancers)

This is a dance for two men and four women. The music for it is "The Fairy Reel," which is in two parts of eight measures each, A, and B, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step.

FORMATION

The two men and four women form two parallel lines (of three each) facing each other. Each line consists of a man with a woman on either side of him. In this formation each trio join hands in a line, with elbows bent and hands held at shoulder level. (Diagram 1.)

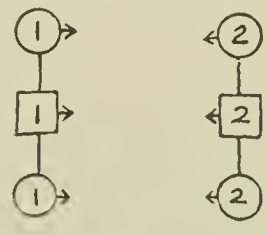


Diagram 1

THE DANCE

Introduction.

A. (**Meas. 1–8.**) In this formation all stand still while eight measures of the music (A) are played as an Introduction.

Advance and Retire.

A. (**Meas. 1–4.**) The two trios advance toward each other and retire in the usual manner.

(**Meas. 5–8.**) They Advance and Retire again, but during the last measure they release hands and form a triangle.

Ring Round.

A. (**Meas. 1–2.**) All six join hands in a ring and dance "Seven" to the right.

(**Meas. 3–4.**) All release hands and dance "Two Threes" in place.

(**Meas. 5–8.**) All face to the left and (without joining hands) dance around the circle to the left in single file with Promenade Steps.

B. (**Meas. 9–16.**) All face toward the centre, join hands in a ring again and repeat the above movement in the same manner except that this time they begin it to the left. At the end of the movement all finish in original positions.

Small Rings.

B. (**Meas. 9–12.**) Each separate trio join hands in a small ring and both at the same time dance the Side Step ("Seven" and "Two Threes") around to the right.

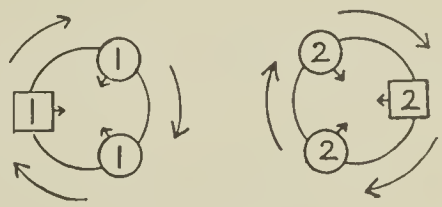


Diagram 2

(**Meas. 13–16.**) Still with hands joined both trios dance around to the left (Diagram 2), in the same manner and at the finish release hands hands and fall back into the original formation.

Figure Eight.

A. (**Meas. 1–8.**) In each separate trio the man and the woman on his right face each other and

the woman on the left faces in the same direction as the man. (Diagram 3.) Starting from

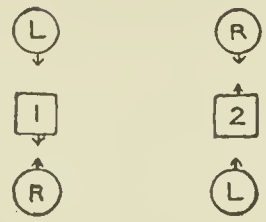


Diagram 3

these positions each man and his two partners dance once around in a Figure Eight with Promenade Steps. (See detailed explanation of the Figure Eight with diagram on page 10 of the explanatory text.)

The two trios dance this figure at the same time, but independently of each other. When the figure is completed all are again in their original positions.

Side Step.

A. (Meas. 1–4.) In each trio the man and the Right Woman face each other, join right hands, and Side Step ("Seven" and "Two Threes") in the direction of the opposite trio. At the same time, the Left Woman of each trio, still facing toward the opposite two, dances the "Seven" and "Two Threes" to her right (i.e., to the place just vacated by the man and the Right Woman). (Diagram 4.)

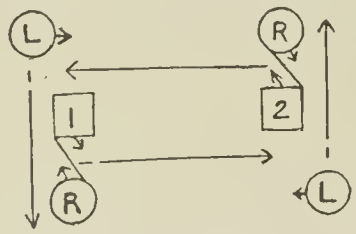


Diagram 4

(Meas. 5–8.) With the "Seven" and "Two Threes" in the opposite direction all Side Step back to their places in the same manner.

B. (Meas. 9–12.) The same movement is repeated as follows: The man and the Left

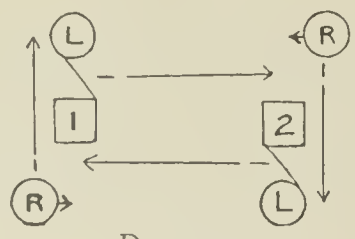


Diagram 5

Woman in each trio now face each other, join right hands and Side Step ("Seven" and "Two Threes") across in the direction of the opposite trio. At the same time, the Right Woman dances "Seven" and "Two Threes" to her left, into the place vacated by the man and the Left Woman. (Diagram 5.)

(Meas. 13–16.) With "Seven" and "Two Threes" in the opposite direction all Side Step back to their places in the same manner.

Link Arms.

B. (Meas. 9–12.) Each man and the woman on his left link right arms, turn once around with Promenade Steps and release arms.

(Meas. 13–16.) Each man and the woman on his right link left arms, turn once around and, releasing arms, resume their original positions.

Men Side Step to the Centre.

A. (Meas. 1–2.) In each trio the Right Woman dances "Seven" to her left, passing in front of the man. At the same time the Left Woman dances "Seven" to her right, passing behind the man (i.e., the two women exchange places). While the two women are doing this, the two men dance "Two Threes" in place. (Diagram 6.)

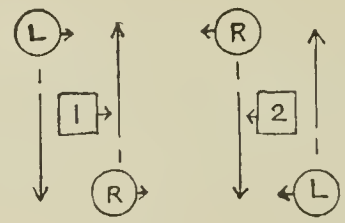


Diagram 6

(Meas. 3–4.) All four women dance "Two Threes" in their new positions; at the same time the two men (each facing to his own right) dance "Seven" to the left (i.e., toward each other) and meet in the centre. (Diagram 7.)

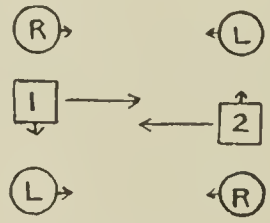


Diagram 7

(Meas. 5–6.) The two women of each trio now return with "Seven" to their own places, but this time the Right Woman passes behind and the Left Woman in front. At the same

time the men dance "Two Threes" in their new positions in the centre. (Diagram 8.)

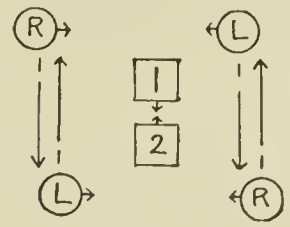


Diagram 8

(**Meas. 7–8.**) All four women dance "Two Threes" in their original positions and at the same time the men return to their own places, each with "Seven" to his own right (Diagram 9) and resume their original positions, facing each other.

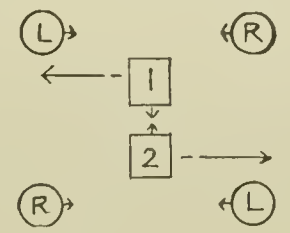


Diagram 9

FINISH

All Hands In.

A. (**Meas. 1–2.**) All six dancers join hands in a circle and advance toward the centre with Promenade Steps.

(**Meas. 3–4.**) With hands still joined all retire, moving backward from the centre.

(**Meas. 5–8.**) All Advance and Retire again in the same manner.

Ring Round (Right and Left).

B. (**Meas. 9–12.**) With hands still joined all Side Step ("Seven" and "Two Threes") around the circle to the right.

(**Meas. 13–16.**) All dance back again to the left in the same manner.

All Hands In.

B. (**Meas. 9–16.**) All Advance and Retire twice as before.

Ring Round (Left and Right).

A. (**Meas. 1–8.**) With hands still joined, all Side Step around the circle as before except that this time they dance first to the left and then to the right.

This concludes the Dance.

A (♩ = 112)

f

1 2 3

4 5 6 7 8

B

9 10 11 12

13 14 15 16 *D.C.*

FIONN-ALA (Cor Cheatrair)

FIONNALA—FOUR-HAND REEL NO. 2

(Square Dance in Reel Time for Two Couples)

This is another Square Dance for two couples which has the same construction as the Round Dances. This dance is short, however, as it has but one Figure.

The music given here for it is "Blackberry Blossom" which is in two parts of eight measures each, A and B, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and Side Step ("Seven" and "Two Threes").

FORMATION

Two couples stand facing each other, with each woman on the right of her partner, forming a square. (Diagram 1.)

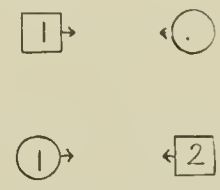


Diagram 1

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while the first strain of the music (A) is played as an Introduction.

I. OPENING

Lead Round.

A. (**Meas. 1–8**) (**Meas. 1–8.**) The couples Lead Round with Promenade Steps in the usual manner and finish in original formation.

II. BODY

Sides.

B. (**Meas. 9–10.**) The two men dance "Seven" each to his own right and passing behind his partner. At the same time the two women dance "Seven" each to her own left and passing in front of her partner. (See Diagram 1 of the Antrim Reel on page 77.)

(**Meas. 11–12.**) All dance "Seven" again, but in the opposite direction, returning to original positions. This time the women pass behind and the men in front of their partners.

Change Over.

(**Meas. 13–14.**) Each man and the woman opposite him dance forward and pass each other with Promenade Steps and cross to each others' places. In doing this the men pass on the outside of the women.

(**Meas. 15–16.**) All face about (turning inward) and dance "Two Threes" in place.

B. (**Meas. 9–16.**) All change over in the same manner, returning thus to original positions, where they dance "Two Threes" in place.

Both Hands to Opposite.

A. (**Meas. 1–4.**) Each man advances with Promenade Steps to the opposite woman who remains in her place. They join crossed hands with each other and turn once around in place.

(Meas. 5–8.) Each man returns to his own partner, turns her in place in the same manner and then releases her hands, so that all finish in original positions.

Arch.

A. (Meas. 1–2.) Partners join inside hands and the two couples advance toward each other with Promenade Steps. Couple One raise their joined hands so as to form an Arch and through this Couple Two pass, still holding hands. The two couples continue on in the same direction until they reach each others' places. Here they release hands and face about.

(Meas. 3–4.) In their new positions all dance "Two Threes" in place.

(Meas. 5–8.) All return to their own places in the same manner except that this time Couple Two form the Arch and Couple One pass through it.

Right and Left Wheels.

B. (Meas 9–12.) All turn slightly to the left so that their right shoulders are toward the centre. The two men join right hands across the centre (the two women, however, do not join hands) and in this formation execute the Right Wheel with Promenade Steps.

(Meas. 13–16.) The men release hands and all face about to the right. The men join left hands and all dance around in the opposite direction in the same manner.

Ring Round (Right and Left).

B. (Meas. 9–12.) All four join hands in a ring and Side Step ("Seven" and "Two Threes") around to the right.

(Meas. 13–16.) All return in the same manner with "Seven" and "Two Threes" to the left.

Ring Round (Left and Right).

A. (Meas. 1–8.) With hands still joined in a ring all ring round as before except that this time they go first to the left, instead of the right, and at the end release hands and fall back into original positions.

This completes the body of the Dance.

III. FIGURE

Link Arms with Opposite.

A. (Meas. 1–4.) The two men, with four Promenade Steps, advance to the opposite women (who remain in place), link right arms with them, turn once around and release arms.

(Meas. 5–8.) The men return in the same manner to their own partners, link left arms with them, turn once around and, releasing arms, finish in original positions.

Square Chain.

B. (Meas. 9–16.) With Promenade Steps all dance the Square Chain once around in places. (The **Square Chain** is described in detail in the Four-hand Reel on page 59.)

This completes the Figure.

IV. FINISH

Lead Round.

B. (Meas. 9–16.) A. (Meas. 1–8.) The two couples Lead Round as in the Opening of the dance.

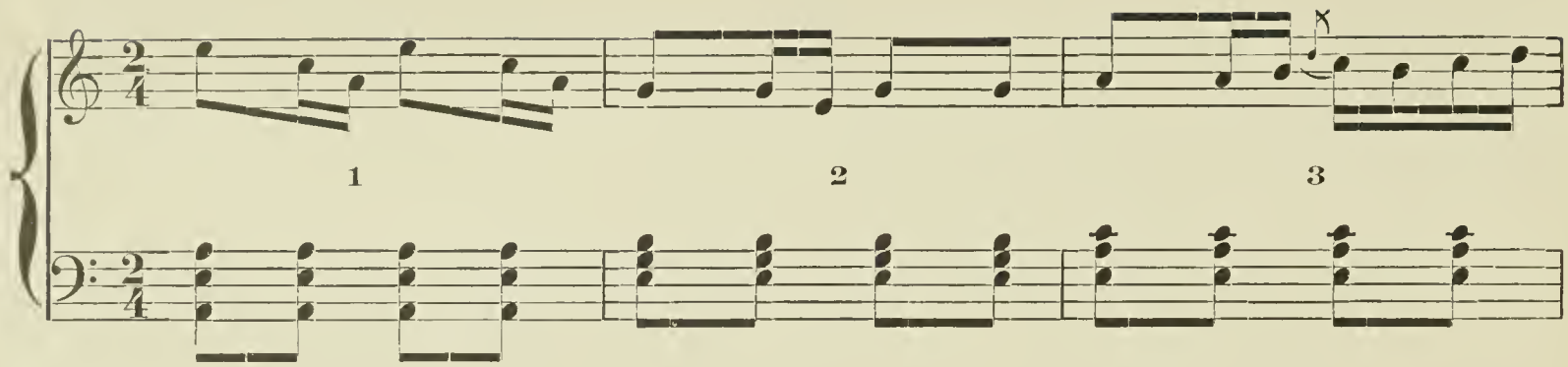
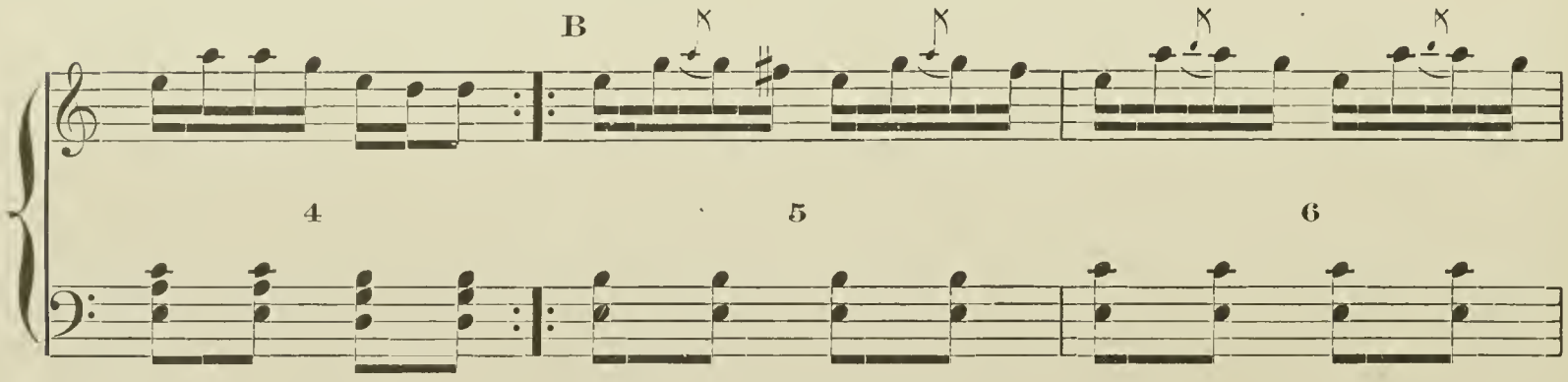
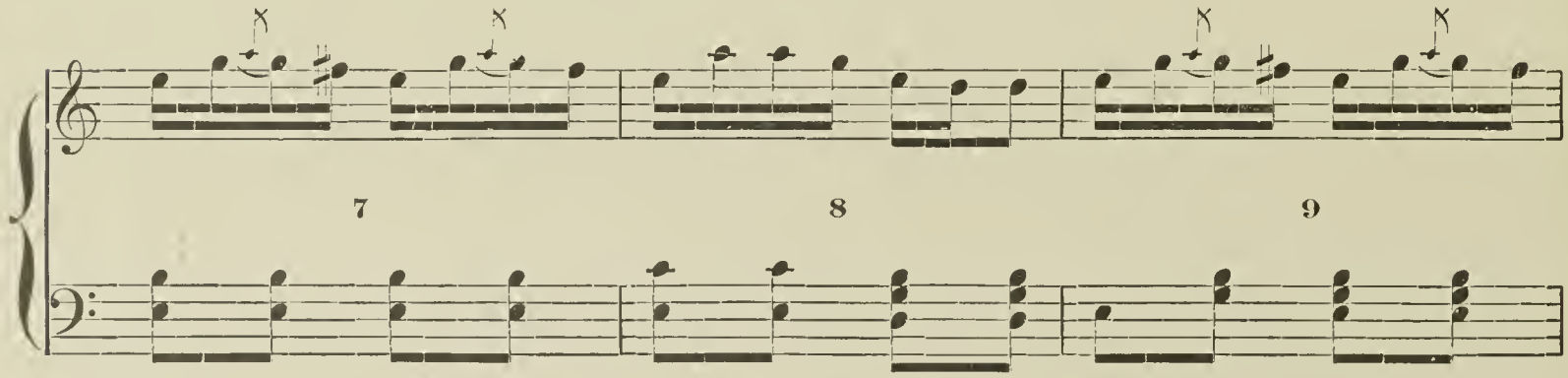
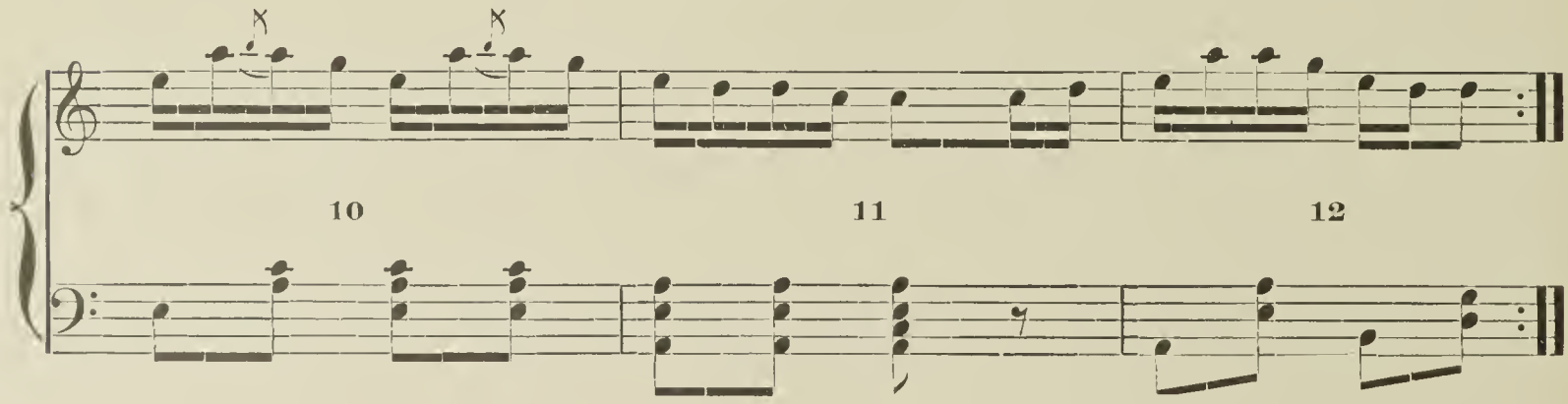
Swing Round.

A. (Meas. 1–8.) The two couples Swing Round each other with Promenade Steps in a circle to the right in the usual manner.

This completes the Dance.

COR CHEATRAIR

FOUR-HAND REEL NO. 1

A (♩= 112)

COR CHEATRAIR

FOUR-HAND REEL NO. 1

(Square Dance in Reel Time for Two Couples)

Though this dance is called a "Square Dance" because the four dancers stand in square formation at the start, it has the typical construction of the Round Dances, that is, it consists of the following parts: the Opening, Body, Figures and Finish.

The music given here for it, "Apples in Winter," is in two parts, A of four measures repeated and B, of eight measures repeated.

THE STEPS

The steps used during the dance are the Promenade Step, Side Step and the "Seven" and "Two Threes" separately.

FORMATION

The formation is the same as for the preceding dance, Fionnala; that is, two couples stand facing each other with each woman on the right of her partner.

THE DANCE

Introduction.

A. (**Meas. 1–4, 1–4.**) In the above square formation the dancers stand still while eight measures of the music are played as an Introduction.

I. OPENING

Lead Round.

A. (**Meas. 1–4, 1–4.**) Partners join inside hands and, with Promenade Steps, Lead Round after each other in a circle in the usual manner. When they reach their original positions they release hands and face about (partners turning toward each other as they do so).

B. (**Meas. 5–12.**) Joining hands again (this time the woman's right hand is in the man's left as she is now on his left side) they return around the circle in the opposite direction in the same manner, finishing in original positions where they release hands and fall back into the original square formation.

II. BODY

The Square.

B. (**Meas. 5–6.**) The two men dance "Seven" each to his own right, and at the same time the two women dance "Seven" each to her own left. In doing this, the men pass behind their partners. (Diagram 1.)

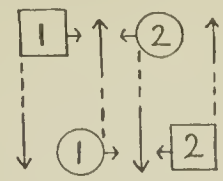


Diagram 1

(**Meas. 7–8.**) Partners all immediately half turn so as to face each other and in this position all dance "Two Threes" in place. (Diagram 2.) (Each person has now covered the first side of a square.)

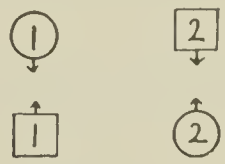


Diagram 2

(**Meas. 9–10.**) From this new position, all dance "Seven" again, each man to his own right and each woman to her own left as before. In doing this, the First Man passes behind the

Second Woman and the Second Man behind the First Woman. (Diagram 3.)

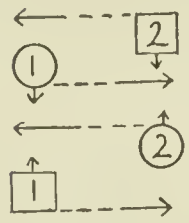


Diagram 3

(**Meas. 11–12.**) The First Man and the Second Woman (and the Second Man and the First Woman) immediately half turn so as to face each other, and in this position all dance "Two Threes" as before. (This finishes the second side of the square and the two couples are now in exchanged positions.)

A. (**Meas. 1–4, 1–4.**) All complete the other two sides of the square in the above manner (Diagrams 4 and 5), the men continuing to the right and the women to the left as described, and finish with all in original positions.

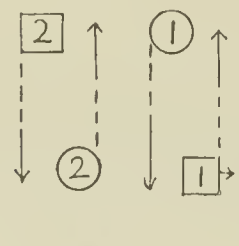


Diagram 4

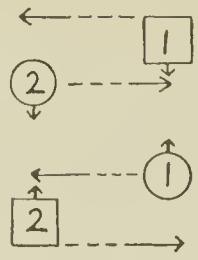


Diagram 5

The Four Sevens.

B. (**Meas. 5–6.**) All four dancers dance "Seven" as at the start of the Square Side Step, each man to his own right and passing behind his partner and each woman to her own left. (See Diagram 1.)

(**Meas. 7–8.**) Instead of dancing "Two Threes" as in the Square Side Step, all immediately dance "Seven" back again in the opposite direction to original positions, the women this time passing behind their partners. (Diagram 6.)

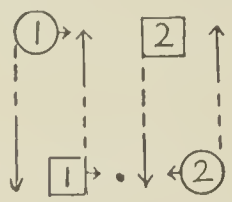


Diagram 6

(**Meas. 9–10.**) All dance "Seven" again as described in (**Meas. 5–6**).

(**Meas. 11–12.**) With another "Seven" all return as described in (**Meas. 7–8**), finishing in original positions.

Telescope Side Step.

B. (**Meas. 5–6.**) Couple One face each other and join both hands, without crossing them. Couple Two face each other, but do not join hands. The two couples dance "Seven" simultaneously, crossing over to each others' places. In doing this, Couple Two pass outside of Couple One. (Diagram 7.)

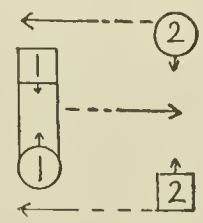


Diagram 7

(**Meas. 7–8.**) All dance "Two Threes" in place and as they do so, Couple One release hands.

(**Meas. 9–12.**) All return in the opposite direction with the Side Step in the same manner except that this time Couple Two join hands and pass through the centre while Couple One pass on the outside. All finish in their original positions.

Righ and Left Wheels.

A. (**Meas. 1–4, 1–4.**) The four dancers join right hands diagonally across the square and execute a Right Wheel with Promenade Steps.

B. (**Meas. 5–12.**) All release hands, face about, join left hands and dance around in the opposite direction until they reach their original positions, where they release hands.

Swing Round.

B. (**Meas. 5–12.**) Partners face each other, join crossed hands and, with Promenade Steps, the two couples Swing Round each other to the right in the usual manner, finishing in their original positions, where they release hands.

Telescope Side Step.

A. (**Meas. 1–4, 1–4.**) All dance the Telescope Side Step as described above except that this time Couple Two join hands first and pass through the centre, returning on the outside, while Couple One pass down on the outside and return through the centre.

Left and Right Wheels.

B. (**Meas. 5–12.**) (**Meas. 5–12.**) All dance the Wheel as described above except that this time they join left hands first, then the right hands.

Swing Round.

A. (**Meas. 1–4, 1–4.**) The two couples Swing Round again in the usual manner.

Square Chain.

B. (**Meas. 5–12.**) With Promenade Steps, all dance the Square Chain once around to places. The Square Chain is the ordinary Chain movement except that each man starts it with the opposite woman instead of with his own partner, so that the men go around the circle to the left and the women to the right, as follows:

(a) Each man and the opposite woman advance toward each other, grasp right hands and, passing each other, release hands. (Diagram 8.)

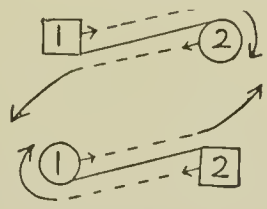


DIAGRAM 8

(b) The two men turn to their right, which brings them face to face with their own partners with whom they grasp left hands. Partners pass each other, releasing hands. (Diagram 9.)

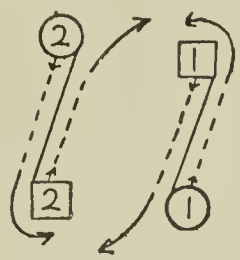


DIAGRAM 9

(c) Each man grasps right hands again with the opposite woman and they pass each other. (Diagram 10.)

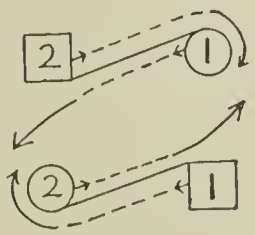


DIAGRAM 10

(d) Partners grasp left hands and turn, so as to finish in original positions (Diagram 11), where they release hands.

This completes the Body of the Dance.

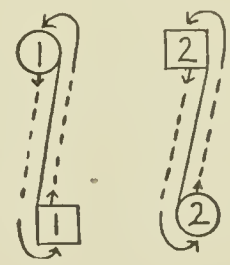


DIAGRAM 11

III. FIGURE I

Advance and Retire.

B. (**Meas. 5–6.**) Couple Two stand sufficiently far apart to allow room for Couple One to pass between them (and remain stationary during the first eight measures of the Figure). Couple One join inside hands and advance with two Promenade Steps toward Couple Two, who remain stationary.

(**Meas. 7–8.**) Couple One retire with two Promenade Steps.

Loop.

(**Meas. 9–12.**) Still with the Promenade Step, Couple One advance toward Couple Two and pass between them, releasing hands; the man dances around the Second Woman, while the woman dances around the Second Man and, without taking hands again, Couple One return to their original positions. (Diagram 12.)

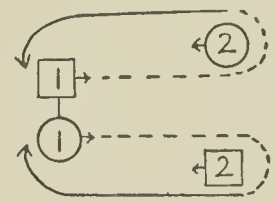


DIAGRAM 12

Swing Round.

A. (**Meas. 1–4, 1–4.**) Both couples Swing Round each other again in the usual manner.

Advance and Retire.

B. (**Meas. 5–8.**) Couple One now stand still, allowing sufficient room for Couple Two to pass between them (and remain stationary during the first eight measures), while Couple Two advance toward them and retire.

Loop.

(Meas. 9–12.) Couple Two execute the Loop exactly as described above for Couple One.

Swing Round.

B. (Meas. 5–12.) Both couples Swing Round each other again in the usual manner.

This completes Figure I.

IV. BODY

A and **B.** (Repeated, 96 measures in all.) The Body of the dance (nine movements in all) is repeated exactly as before, i.e.:

1. Square Side Step
2. The Four Sevens
3. Telescope Side Step
4. Right and Left Wheels
5. Swing Round
6. Telescope Side Step
7. Left and Right Wheels
8. Swing Round
9. Square Chain

V. FIGURE II

Right Hand to Opposite.

A. (Meas. 1–4.) With Promenade Steps, each of the two men advances to the opposite woman (who remains in her place), takes her right hand in his right, turns her once in place, and releases her hand.

A. (Meas. 1–4.) Each man returns to his own partner, takes her left hand in his left, turns her once in place, and releases her hand.

Link Arms.

B. (Meas. 5–8.) Continuing the Promenade Step, the two men advance and meet each other in the centre, where the link right arms, swing each other once around, and release arms.

(Meas. 9–10.) The two men pass on, each to the opposite woman, with whom they join left hands, turn once around in place, and release hands.

(Meas. 11–12.) The two men return to their own partners, with whom they join right hands and turn once around in place.

Swing Round.

B. (Meas. 5–12.) The two couples Swing Round in the usual manner.

This finishes Figure II.

VI. FINISH

Lead Round.

A. (Meas. 1–4, 1–4.) **B.** (Meas. 5–12.) Both couples Lead Round in the usual manner as in the Opening of the dance.

Swing Round.

B. (Meas. 5–12.) Both couples swing round each other with Promenade Steps in a circle to the right in the usual manner.

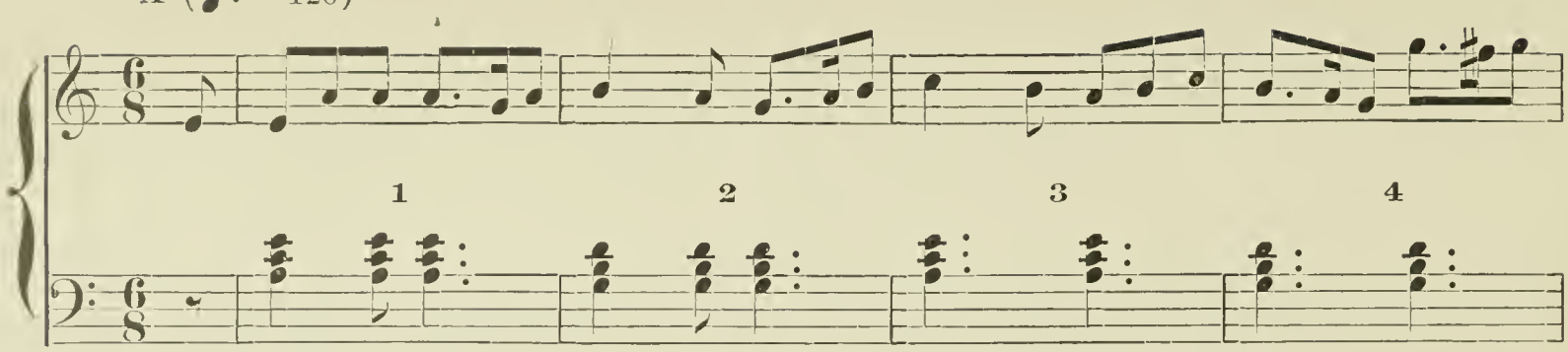
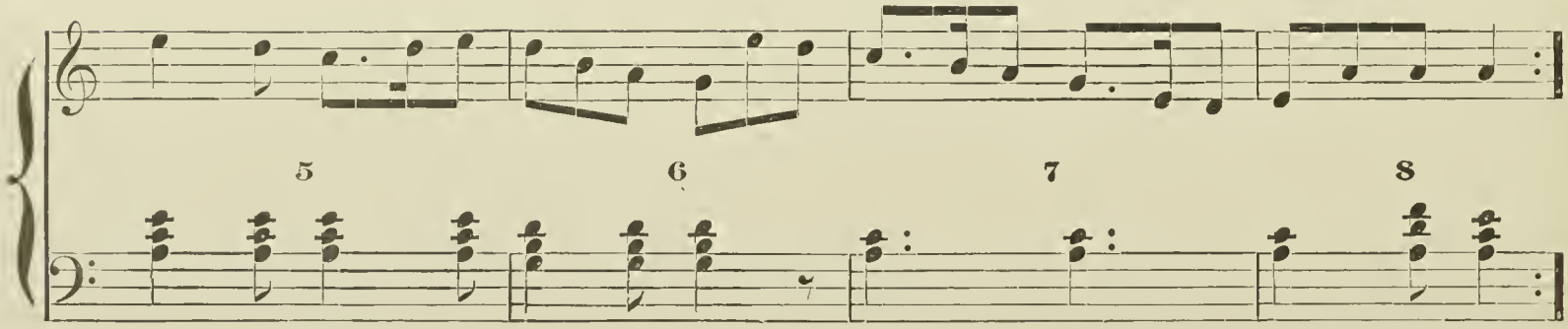
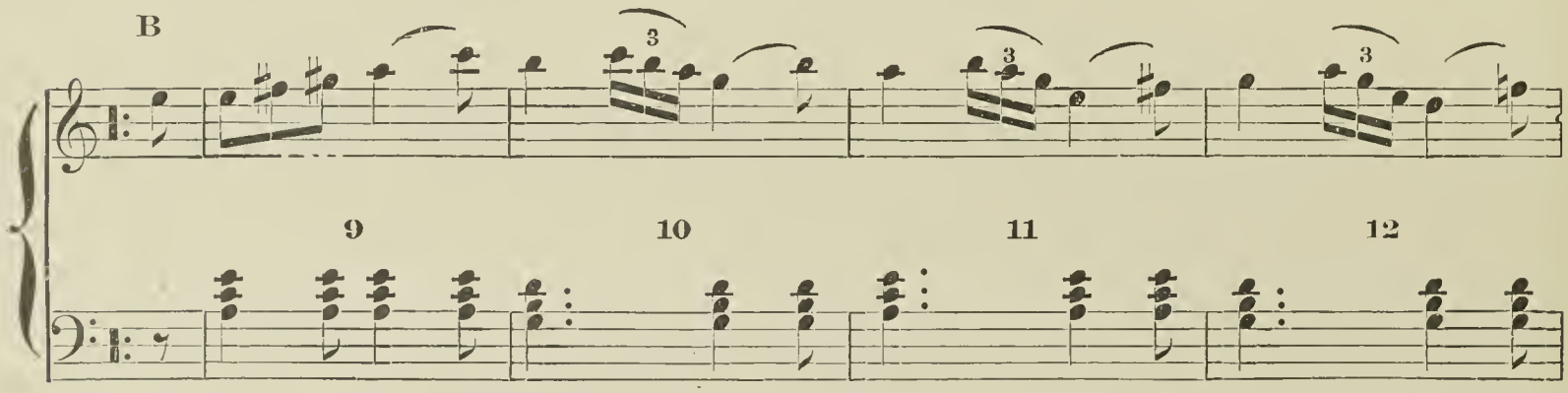
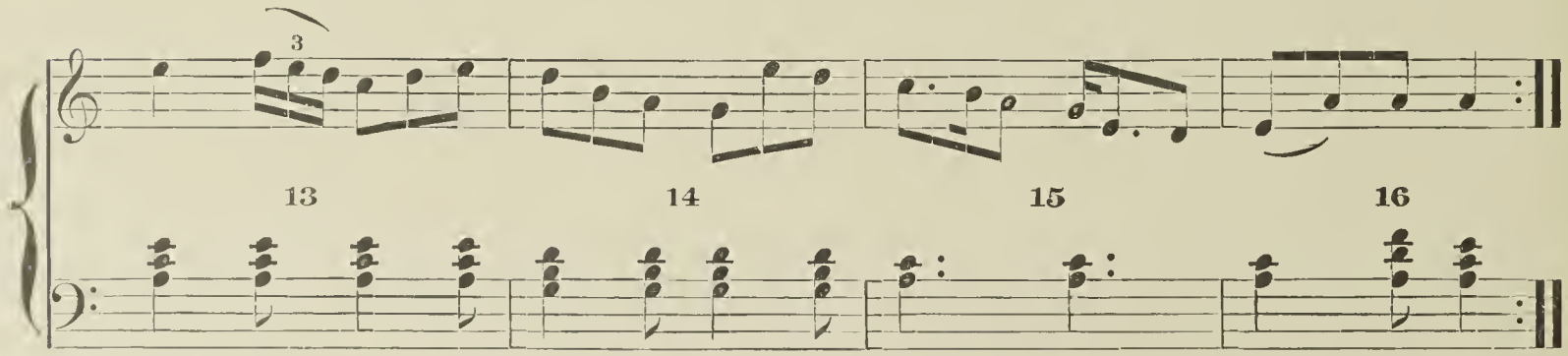
This finishes the Dance.

PLEIREACA NA BANNDAN

HUMOURS OF BANDON—FOUR-HAND JIG

THE HUMOURS OF BANDON

(Double Jig)

A (♩. = 126)

B

PLEIREACA NA BANNDAN

HUMOURS OF BANDON—FOUR-HAND JIG

(Square Dance in Double Jig Time for Two Couples)

This is called a Square Dance merely because of its starting formation. It has, however, the typical Round Dance construction, consisting of the customary Opening, Body, Figures and Finish.

The music given here for it is "The Humours of Bandon" which belongs to the dance. It consists of the usual two parts of eight measures each, A and B, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes"). Sometimes the "Rise and Grind" is used instead of the "Two Threes." This is a matter of choice. "Two Threes," however, seems to be the more generally favored of the two.

FORMATION

The two couples (each with the woman on the right of her partner) stand facing each other in square formation as in Fionnala and the Four-Hand Reel.

THE DANCE

Introduction.

A. (**Meas. 1–8.**) The dancers stand still while the first strain of the music (A) is played as an Introduction.

I. OPENING

Lead Round.

A. (**Meas. 1–8.**) A. (**Meas. 1–8.**) The two couples Lead Round to the right and then to the left in the usual manner, finishing in original positions.

II. BODY

Side Step.

B. (**Meas. 9–12.**) The men Side Step ("Seven" and "Two Threes"), each to his own right, and at the same time the women Side Step, each to her own left. (In doing this, the men pass behind their partners.) Partners are now in exchanged places.

(**Meas. 13–16.**) All Side Step in the opposite direction, thus returning to original positions. This time the men pass in front of their partners.

Swing and Pass Through.

B. (**Meas. 9–16.**) Partners face each other, join crossed hands and swing half around with Promenade Steps, the two couples moving toward each other as they do so. (This brings each woman on the left of her partner.) Releasing hands, the two couples continue forward and pass each other, each woman passing between the opposite couple. (That is, as the two couples pass each other they are four in a line, with the two men on the opposite ends and the two women left shoulder to left shoulder, as shown in Diagram 1.) Immediately after

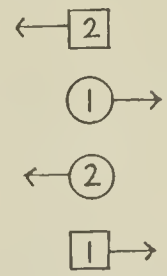


DIAGRAM 1

passing through, partners join crossed hands again and swing once around, moving on to the opposite side as they do so, and the two couples

finish in exchanged positions, with each woman on the right of her partner.

Side Step.

A. (**Meas. 1–8.**) In exchanged positions, the two couples dance the Side Step in the same manner as before.

Swing and Pass Through.

A. (**Meas. 1–8.**) Partners swing half around, pass through and swing half round to place exactly as before, thus returning to original positions.

This completes the Body of the Dance.

III. FIGURE I

Couple One Advance Through the Centre.

B. (**Meas. 9–12.**) Couple One join inside hands, advance, with Promenade Steps, to Couple Two (who remain in place with hands released) and pass between and beyond them. Couple One immediately release hands, face about (turning inward toward each other, as they do so). They join inside hands, and immediately return in the opposite direction, passing between Couple Two again (Diagram 2), and then release hands.

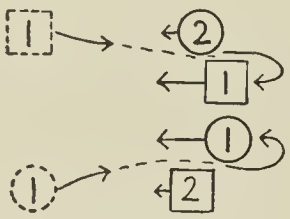


Diagram 2

(**Meas. 13–16.**) The First Woman and the Second Man join left hands, while the First Man and Second Woman join right hands. (Diagram 3.) All turn once around and then release hands.

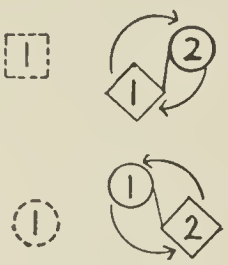


Diagram 3

B. (**Meas. 9–12.**) Couple One join inside hands again (Diagram 4) and return to their original position, where they release hands and face about.

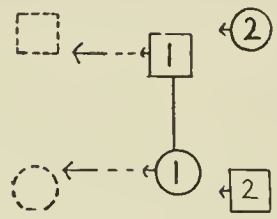


Diagram 4

(**Meas. 13–16.**) Couple One, with inside hands joined, advance again toward Couple Two (who remain in place). The First Woman and Second Man join left hands, while the First Man and Second Woman join right hands. All turn once around and at the finish Couple One fall back to their original position.

Couple Two Advance Through the Centre.

A. (**Meas. 1–8.**) **A.** (**Meas. 1–8.**) Couple Two now dance the same figure exactly as described above for Couple One, while Couple One remain in place.

This completes Figure I.

IV. BODY

A and **B.** (Repeated, 32 measures in all.) The Body of the dance (four movements in all) is repeated exactly as before, i.e.:

1. Side Step
2. Swing and Pass Through
3. Side Step
4. Swing and Pass Through

V. FIGURE II

First Man and Second Woman Side Step and Turn.

A. (**Meas. 1–4.**) The First Man and the Second Woman advance to the centre, join both hands

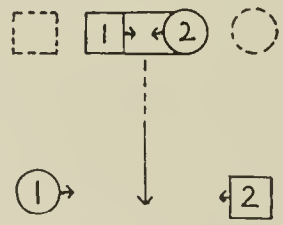


Diagram 5

(not crossed) and dance the Side Step ("Seven" and "Two Threes") to the man's right, passing between the other two who remain stationary in their places. (Diagram 5.)

(**Meas. 5–8.**) The First Man and Second Woman release hands, and with Promenade Steps approach their own partners. The First Couple join left hands, while the Second Couple join right hands and both couples turn once around in place (Diagram 6), finishing with each man on the right side of his partner.

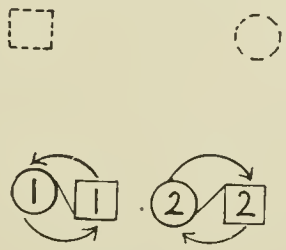


Diagram 6

B. (**Meas. 9–12.**) The First Man and Second Woman again advance to the centre, join hands as before, and dance the Side Step in the opposite direction.

(**Meas. 13–16.**) They release hands and with Promenade Steps approach their own partners. Couple One join right hands, while Couple Two join left hands, and both couples turn once around, with Promenade Steps, finishing in original positions.

Second Man and First Woman Side Step and Turn.

B. (**Meas. 9–16.**) **A.** (**Meas. 1–8.**) The Second Man and First Woman now dance the Figure exactly as described for the others.

This completes Figure II.

VI FINISH

Lead Round.

A. (**Meas. 1–8.**) All Lead Round as at the Opening of the dance.

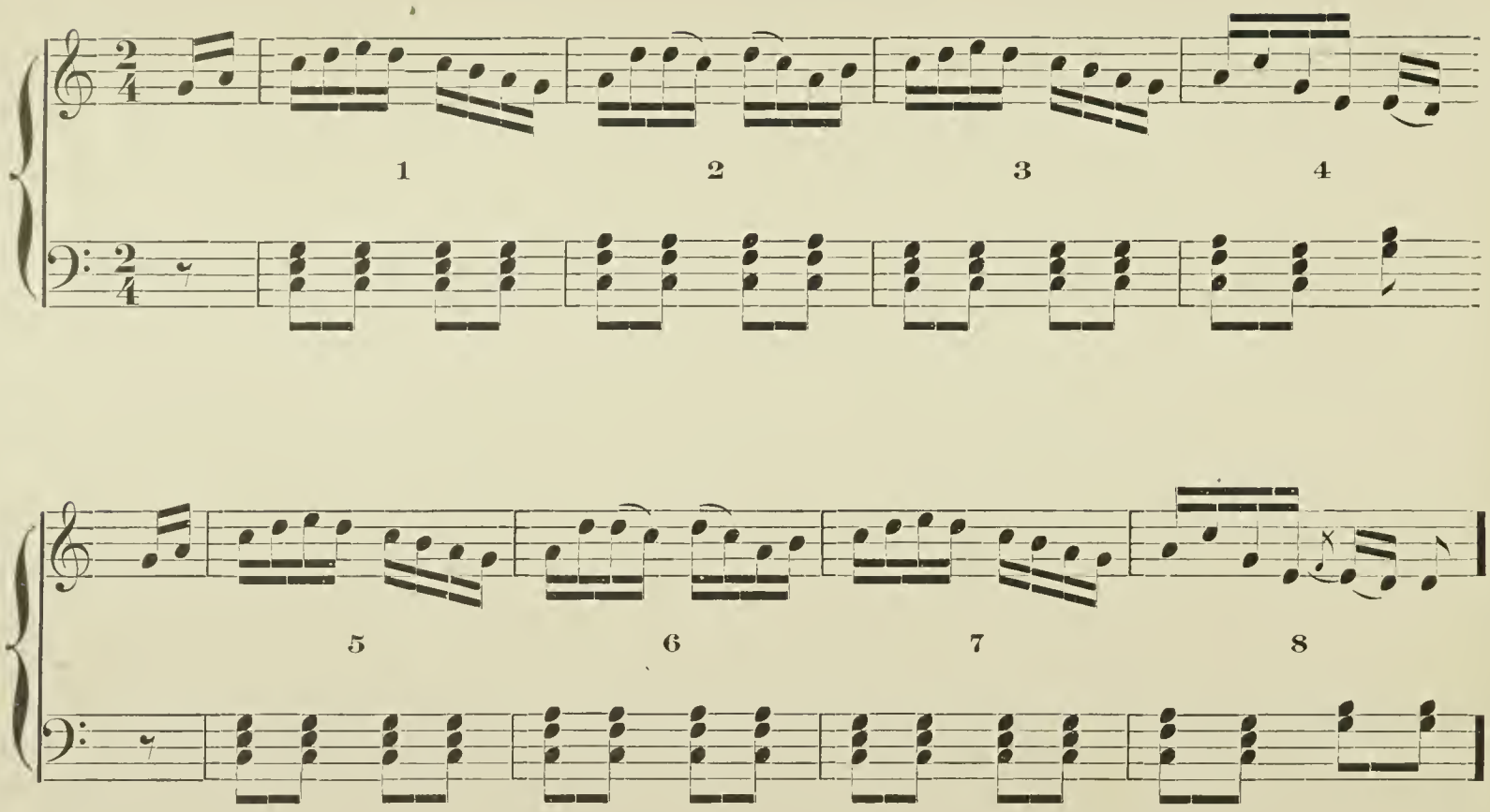
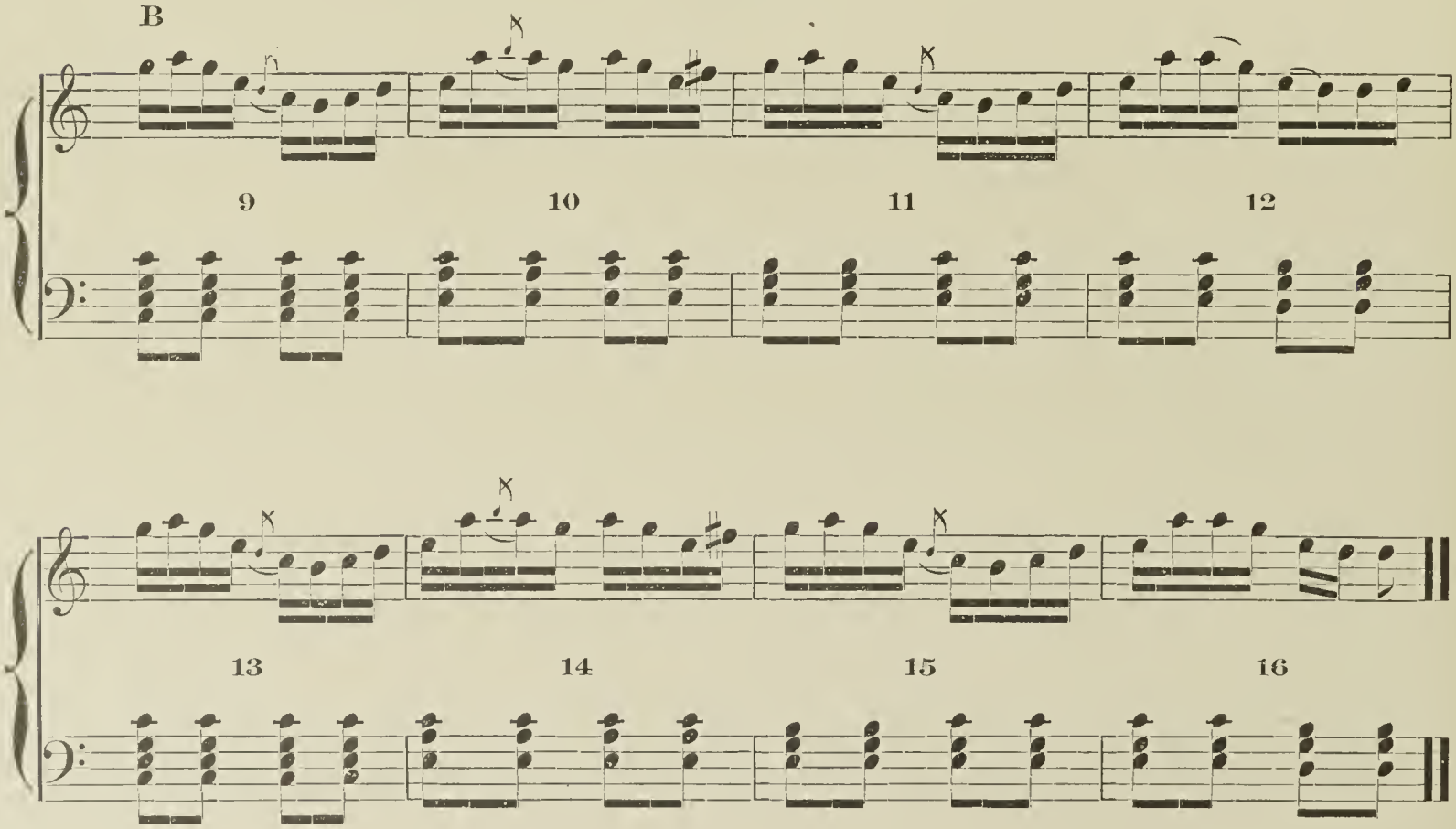
Swing Round.

B. (**Meas. 1–8.**) The Two Couples Swing Round each other, with Promenade Steps, in a circle to the right in the usual manner.

This completes the Dance.

III

COR NA GAILLIMHE—GALWAY REEL

A (♩= 112)

B

COR NA GAILLIMHE

GALWAY REEL

(Reel for One Man and Two Women)

The Galway Reel is different from all the other dances in this collection. It is neither a Square nor a Round Dance and is done by three people only —one man with two partners.

The music for it is "The Galway Reel" which consists of two strains of eight measures each, A and B, neither of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step, "Seven" and "Two Threes."

FORMATION

The three dancers stand side by side, the man between the two women, all facing in the same direction with hands joined in row, as shown in Illustration H.

ILLUSTRATION H

Galway Reel

THE DANCE

Introduction.

A. (**Meas. 1–8.**) The dancers stand still while the first eight measures of the music (A) is played as an Introduction.

Advance and Turn.

A. (**Meas. 1–2.**) The three advance with Promenade Steps.

(**Meas. 3–4.**) Releasing hands, all dance "Two Threes" in place and face about as they do so.

(**Meas. 5–6.**) They join hands again and advance in the opposite direction.

(**Meas. 7–8.**) Releasing hands, they dance "Two Threes" in place and face about as they do so. (The dancers are now back in their original positions.)

Side Step (Right and Left).

B. (**Meas. 9–12.**) Still holding hands, the three Side Step ("Seven" and "Two Threes") to the right.

(**Meas. 13–16.**) They Side Step to the left, and at the finish release hands.

Arches.

A. (**Meas. 1–2.**) The two women advance toward each other in front of the man. They join right hands (raising them to form an arch) and exchange positions. (Diagram 1.) While the two women are doing this, the man dances "Two Threes" in place.

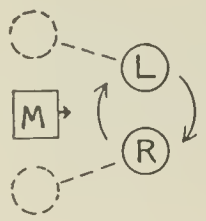


Diagram 1

(**Meas. 3–4.**) The man now advances with Promenade Steps and passes through the arch. While he does this, the two women dance "Two Threes" in place.

A. (**Meas. 5–6.**) The two women (still holding up their joined right hands in an arch) exchange places with each other with Promenade Steps, while the man at the same time faces about with "Two Threes" in place.

(**Meas. 7–8.**) While the women dance "Two Threes" in place, the man passes through the arch with Promenade Step, and during the last Promenade Step the man turns around to face front while the two women fall back into their places so that they finish in original formation.

Figure Eight.

B. (**Meas. 9–16.**) The man and the Right Woman face each other, and the Left Woman makes a half turn to her right. From this starting position they execute the Figure Eight with Promenade Steps as described on page 10 of the explanatory text.

Rings.

A. (**Meas. 1–2.**) The three dancers join hands in a ring and dance "Seven" to the right.

(**Meas. 3–4.**) The man and the Left Woman raise their joined hands to form an arch, and while they dance "Two Threes" in place the Right Woman releases her hands and passes through the arch with Promenade Steps. (Diagram 2.) When she has passed through to the other side, she faces about. The other two immediately, releasing hands, face toward her, and they form another ring. (This brings the Right Woman on the left of the man and the Left Woman on his right.)

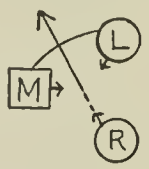


Diagram 2

(**Meas. 5–6.**) In this new ring, they dance "Seven" to the left.

(**Meas. 7–8.**) The man and the woman now on his left (i.e., the Right Woman who went through the arch the first time) form an arch

and dance "Two Threes" in place while the woman on his right (i.e., the Left Woman" who formed the arch the first time) releases her hands and passes through the arch with Promenade Steps. At the finish they form a new ring, with the two women in their original places.

B. (**Meas. 9–10.**) In ring formation, the three dance "Seven" to the right.

(**Meas. 11–12.**) The two women now form the arch and as they dance "Two Threes" in place, the man passes through, with Promenade Steps. (See Illustration I.) At the finish they face about and join hands in a new ring.

ILLUSTRATION I

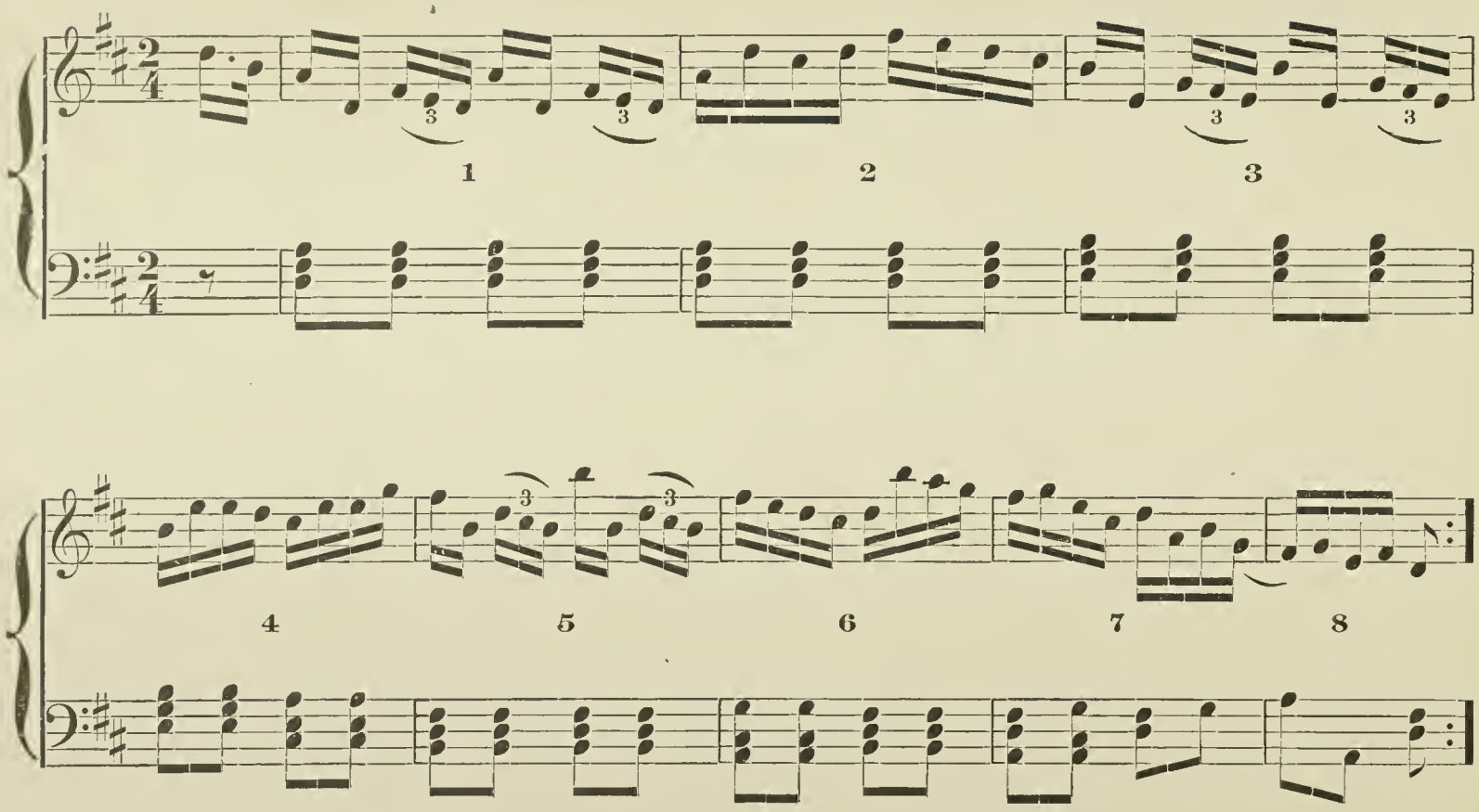
The man passes through the arch

B. (**Meas. 13–16.**) In ring formation, they dance "Seven" to the left, and then, releasing hands, all fall back into row formation as at the beginning of the dance, except that the two women are in exchanged positions. The dance, with the Introduction omitted, may now be repeated.

IV

LONG DANCES

1. COR AENTRUIM	ANTRIM REEL
2. RINNCE AN BOITRIN	BOHREEN DANCE
3. DROICHEAD BEAL-ATHA-LUAIN	THE BRIDGE OF ATHLONE
4. RINNCE FADA DUN NA NGALL.	DONEGAL LONG DANCE
5. PORT AN TSIONNAIGH . . .	FOX HUNTER'S JIG
6. GEATAI DOIRE	THE GATES OF DERRY
7. PORT AN FOGHMAIR	HARVEST TIME JIG
8. DEIFIR D'ON BANEIS	HASTE TO THE WEDDING
9. RINNCE FADA	RINNCE FADA (Kerry Dance)
10. IOMSHUIDHE NA HINSE . . .	THE SIEGE OF ENNIS
11. FAILLAIDHE LUIMNIGHE . .	THE WALLS OF LIMERICK
12. TONNAI TORRAI	THE WAVES OF TORY

A (♩= 112)

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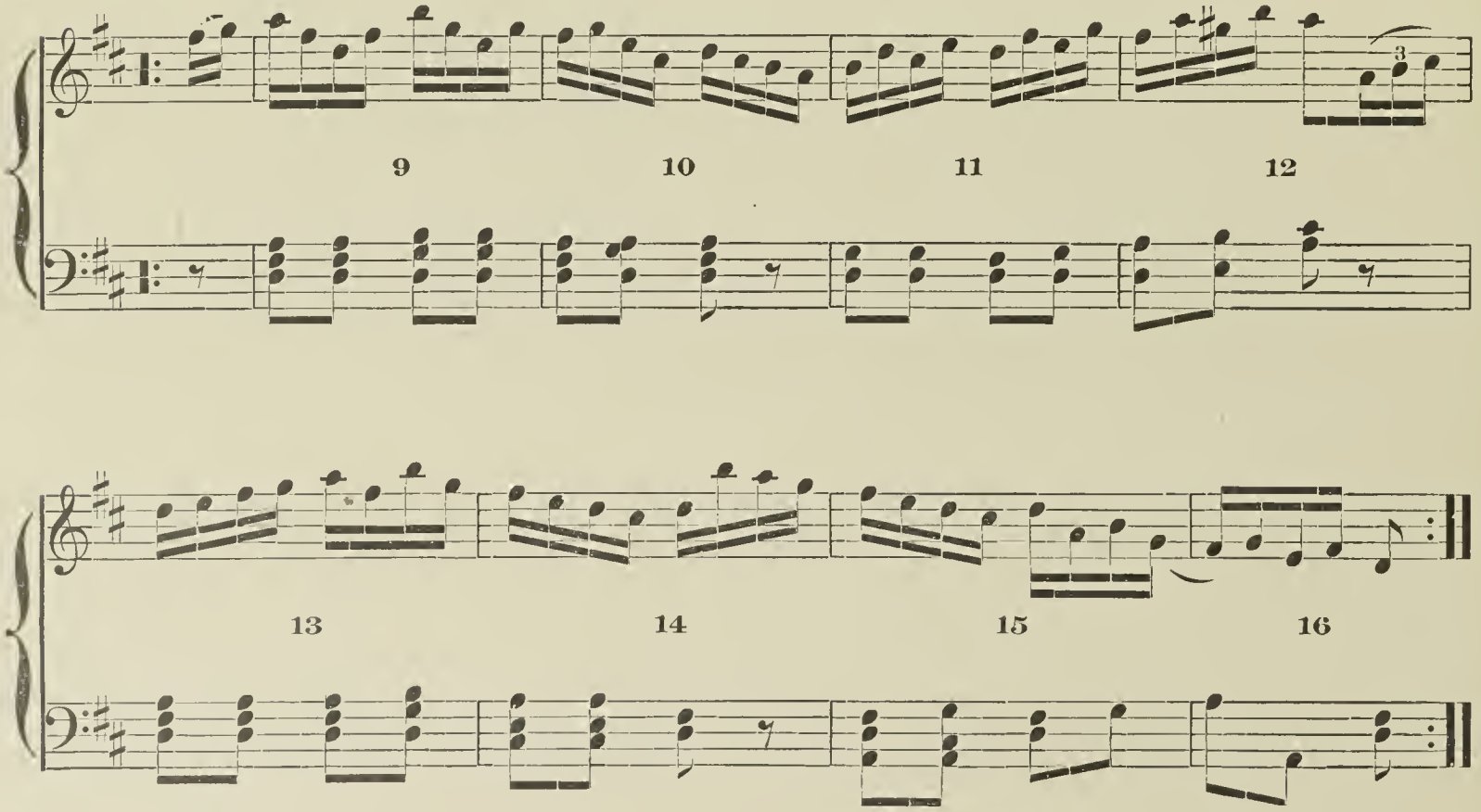
COR AENTRUIM

ANTRIM REEL

(Long Dance in Reel Time for any Even Number of Couples)

This is a long dance of the same type as the Walls of Limerick.

The music given here for it is "Salamanca Reel," which has the usual two parts of eight measures each (A and B), each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes").

FORMATION

Any even number of couples form a column of couples with the odd couples facing down and the even couples facing up the set, so that each odd couple and the even couple below them are facing each other. This is the same formation as for the Walls of Limerick (see Diagram 1 on page 117).

As in the case of the Walls of Limerick the dance is performed simultaneously by each set of two couples, exactly as described below for the first set (Couples One and Two).

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while the first strain of eight measures (A) is played as an Introduction.

Advance and Return.

A. (**Meas. 1–2.**) In each set partners join inside hands, and with Promenade Steps the two couples advance toward each other.

(**Meas. 3–4.**) Partners release hands, face about (turning toward each other as they do so) so that the two couples are back to back and, joining inside hands, advance to original positions where they release hands.

Half-Turn Right and Left.

(**Meas. 5–6.**) Partners face each other, take right hands, and with two Promenade Steps exchange places, face each other and release hands.

(**Meas. 7–8.**) Partners take left hands and make a half turn in the opposite direction in the same manner, finishing in original positions and releasing hands.

Side Step and Cross Over.

A. (**Meas. 1–4.**) The two men dance the Side Step ("Seven" and "Two Threes") each to his own right and passing behind his partner. The two women at the same time Side Step each to her own left, passing in front of her partner. (Diagram 1.) Partners are now all in exchanged positions.

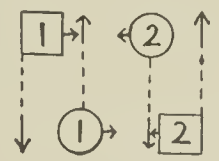

Diagram 1

(**Meas. 5–6.**) From their new positions the two women with Promenade Steps exchange places, passing each other to the right.

(Meas. 7–8.) Immediately after the women have passed over, the men exchange places in the same manner. (Diagram 2.)

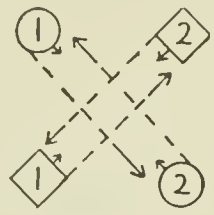

Diagram 2

Side Step and Cross Over.

B. (Meas. 9–12.) From their new positions, partners exchange positions with the Side Step, each man going to his left and his partner to her right, the man passing in front of his partner this time.

(Meas. 13–16.) The two women with Promenade Steps exchange places as before, and immediately after they have crossed, the men exchange places in the same manner. (This brings each couple back into their original position.)

Down the Centre.

B. (Meas. 9–10.) Couple One face each other, join both hands crossed, and dance "Seven" down the centre (to the man's left) to Couple Two's place. Couple Two at the same time face each other and, remaining apart, dance "Seven" up the set, in the opposite direction, to Couple One's place, passing outside of them. (Diagram 3.)

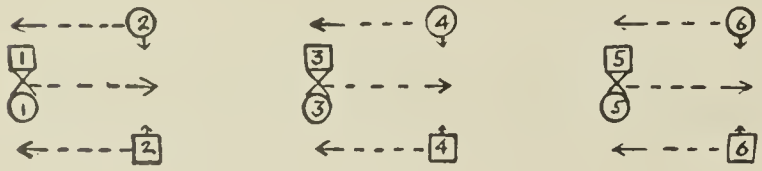

Diagram 3

(Meas. 11–12.) All dance "Two Threes," and as they do so, Couple One release hands and fall back from each other, while Couple Two advance to each other and join crossed hands.

(Meas. 13–16.) All repeat the "Seven" and "Two Threes" in the same manner except that this time Couple Two dance the "Seven" down the centre while Couple One dance up the set in the opposite direction on the outside. (Diagram 4.) During the "Two Threes" Couple One dance in place, while Couple Two release hands and fall back to original positions.

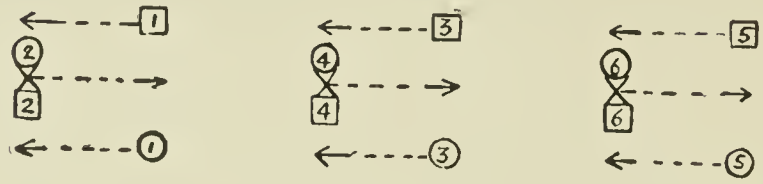

Diagram 4

Right and Left Wheels.

A. (Meas. 1–4.) The two couples join right hands across the centre and with Promenade Steps execute the Right Wheel in the usual manner.

(Meas. 5–8.) They join left hands and execute the Left Wheel, returning to original position and releasing hands.

Side Step with Opposite.

A. (Meas. 1–4.) The man of Couple One and the woman of Couple Two join both hands (crossed) and dance "Seven" to the man's right, passing between the other two who at the same time dance "Seven" in the opposite direction, remaining apart and passing outside of the others. (Diagram 5.)

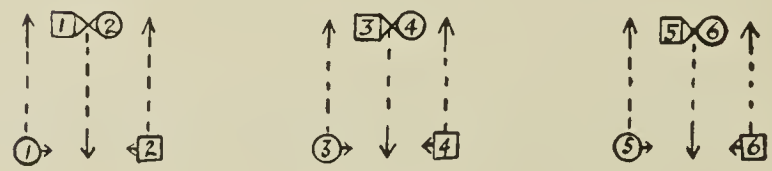

Diagram 5

(Meas. 5–8.) All dance "Two Threes," and as they do so the two in the centre release hands and fall back from each other, while the other two advance to each other and join crossed hands.

B. (Meas. 9–16.) All repeat the "Seven" and "Two Threes" in the same manner except that this time the man of Couple Two and the woman of Couple One pass between the other two who remain apart. (Diagram 6.) During the

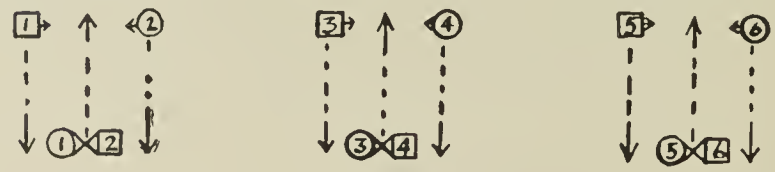

Diagram 6

"Two Threes" the two in the centre release hands and fall back to original positions, while the other two dance in place.

Left and Right Wheels.

B. (**Meas. 9–16.**) The two couples execute first the Left Hand Star then the Right Hand Star with Promenade Steps in the usual manner.

Swing Round.

A. (**Meas. 1–8.**) Partners face each other, join crossed hands, and the two couples Swing Round with Promenade Steps past each other in a semi-circle to the right so that they exchange places. After exchanging places the two couples turn their backs to each other and prepare to dance with the next couple above, or below, as the case may be. (Diagram 7.) This is a progressive dance. It is repeated (omitting the Introduction) and continued in the above manner, with each couple moving one place further up or down the set (as the case may be) at each

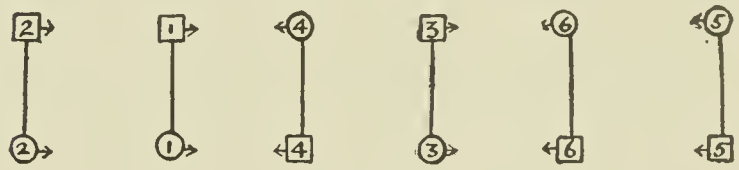

DIAGRAM 7

repetition of the dance. When a couple reach the head or foot of the set they stand idle during one round of the dance and then starting in again they progress in the opposite direction. The dance may be continued as long as desired.

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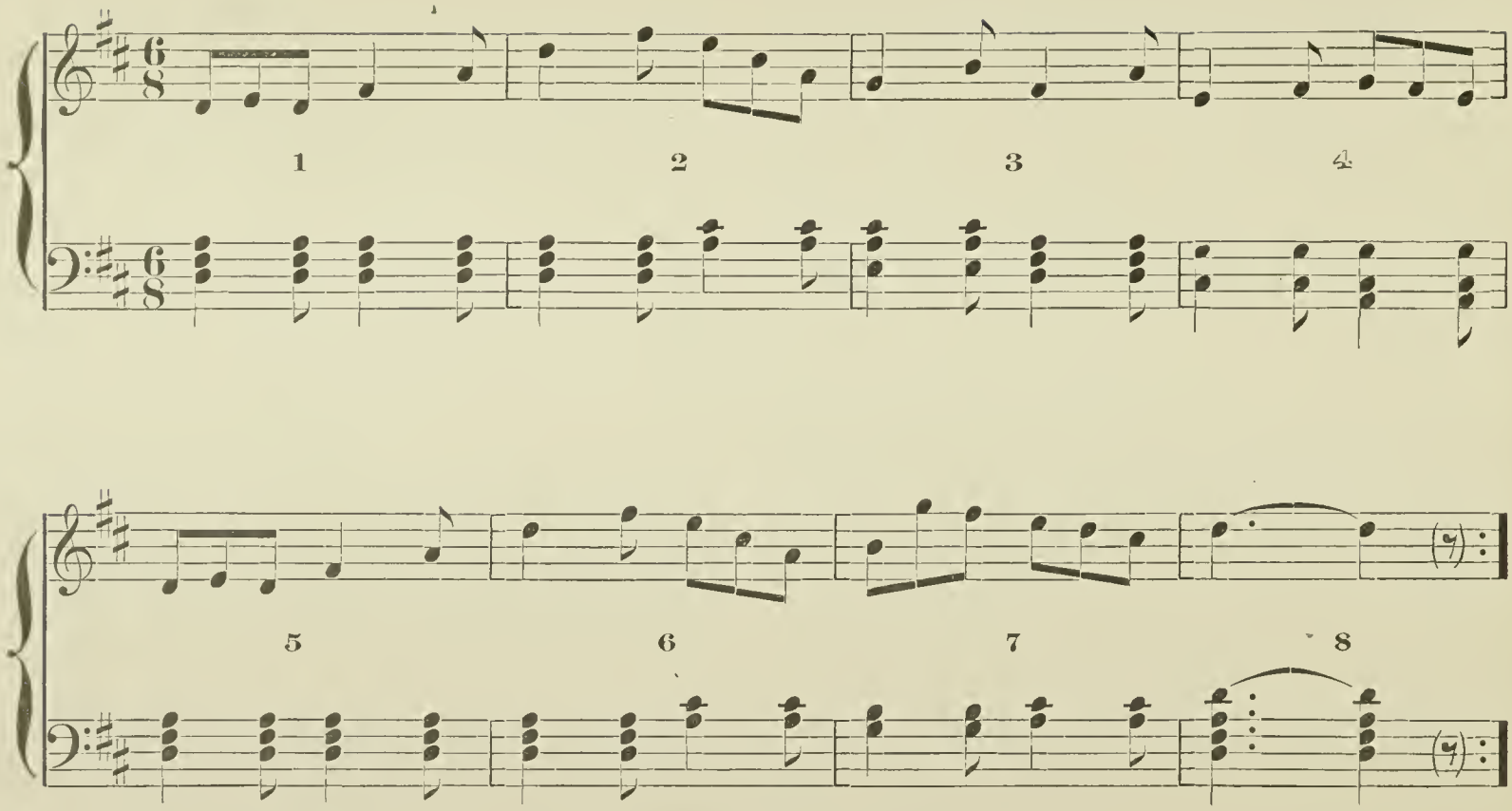
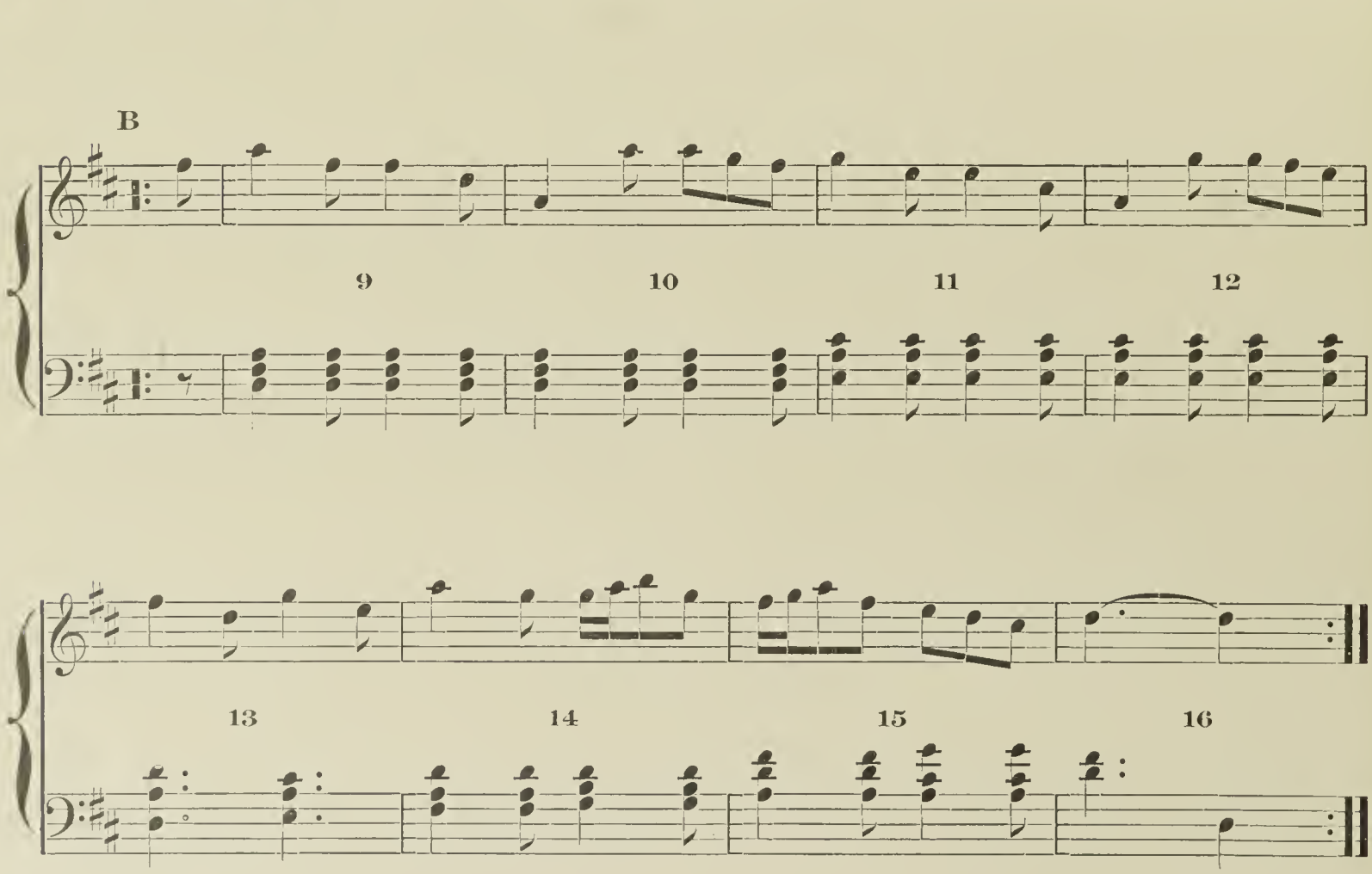

B



RINNCE AN BOITRIN

THE BOHREEN DANCE

(Long Dance in Single Jig Time for any Number of couples)

Bohreen means a little road or lane. This dance is apparently the one which is known by some as the Rinnce Fada Roinnce, as they are almost identical in construction.

The music suggested here for it is "Smash the Windows." It consists of the usual two parts of eight measures each (A and B), each of which is repeated.

THE STEPS

The Promenade Step only is used throughout the dance.

FORMATION

Any number of couples form two parallel lines, facing each other, the women in one line and their partners opposite them in the other. This is the same formation as for the Rinnce Fada (Kerry Dance) page 109.

THE DANCE

Introduction.

A. (Meas. 1–8.) All stand still in formation while eight measures of the music (A) are played as an Introduction.

Down the Lane.

A. (Meas. 1–4.) While all the others stand still, Couple One, with Promenade Steps, advance down the set, the woman passing down between the two lines, while her partner goes down the outside, back of the men's line, keeping abreast of her. (Diagram 1.)

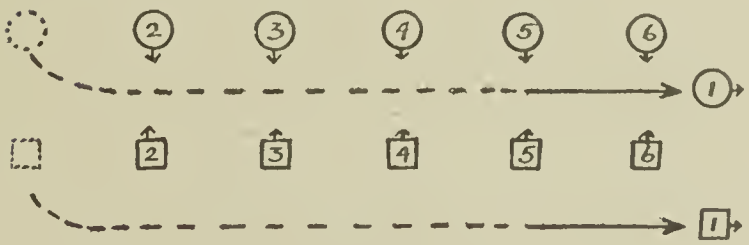


Diagram 1

(Meas. 5–8.) Couple One face about (the woman to the right and the man to the left) and retrace their steps up the set in the same manner, the woman on the inside and the man on the outside.

A. (Meas. 1–8.) Couple One go down the lane and back again in the same manner except that this time the man passes down and back between the two lines while his partner goes down and back on the outside back of the women's line. They finish in original positions.

Down the Centre Together.

B. (Meas. 9–12.) Couple One face down the set, join inside hands and advance together down between the lines. At the finish they release hands and face about

(Meas. 13–16.) Joining inside hands again, Couple One return up the centre and fall back into original positions at the head of the set.

Cross Over, Pass Around and Come Up.

B. (Meas. 9–16.) Couple One advance toward each other, take right hands and pass on to each others' places. Without stopping, they release hands and the man passes around behind the woman of Couple Two, while his partner passes around behind the man of Couple Two. They meet in the centre, face up toward the head of

the set and, joining inside hands, advance between Couple Two to the head of the set. (See Diagram 2.)

Diagram 2

Go Down, Pass Around and Cross Over.

A. (Meas. 1–8.) Couple One release hands, face about, and, joining inside hands, retrace their steps down the set between Couple Two. They release hands, and separate, the man passing around behind the woman of Couple Two, and returning to his partner's original position; while the woman passes around behind the man of Couple Two and returns to her partner's original position. Without any pause in the movement, and without taking hands, the man and woman of Couple One cross over to their original positions (Diagram 3), passing each other to the right.

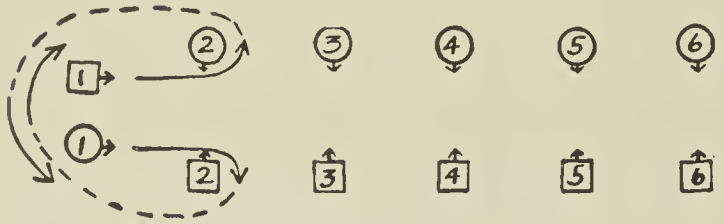


Diagram 3

Swing Round.

A. (Meas. 1–8.) Couple One and Couple Two Swing Round each other in a half circle to the right in the usual manner and finish with the two couples in exchanged positions, i.e., with Couple One one place lower in the set and Couple Two now at the head. (Diagram 4.) They continue swinging around in their new positions until the end of the eight measures.

Diagram 4

Omitting the Introduction, the whole dance is now repeated by Couple One with Couple Three, at the finish of which these two couples exchange places. (Diagram 5.)

Diagram 5

The dance is repeated again and this time Couple One dance with Couple Four, while Couple Two dance with Couple Three in the same manner.

The dance is continued in this manner until all couples are dancing.

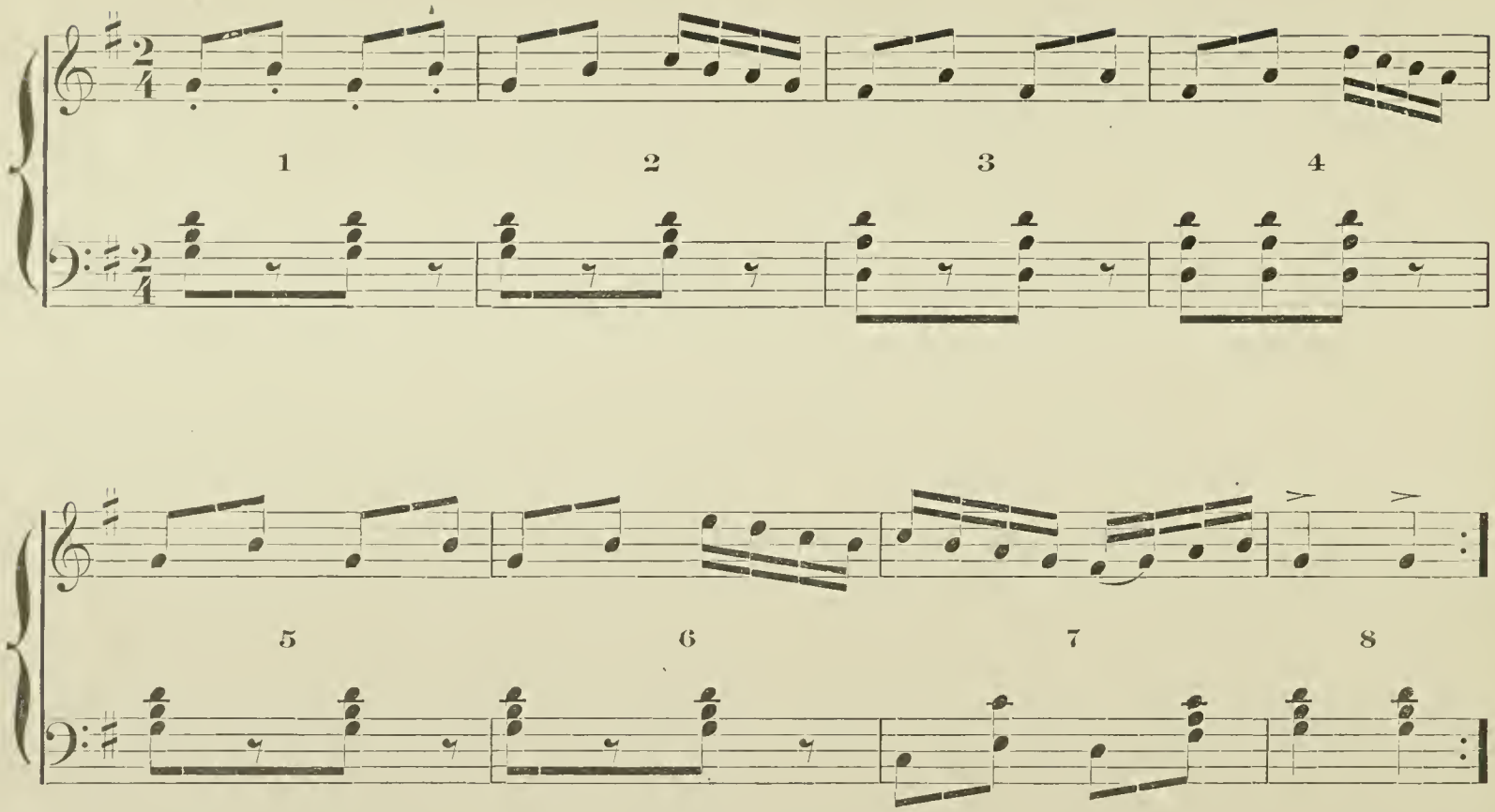
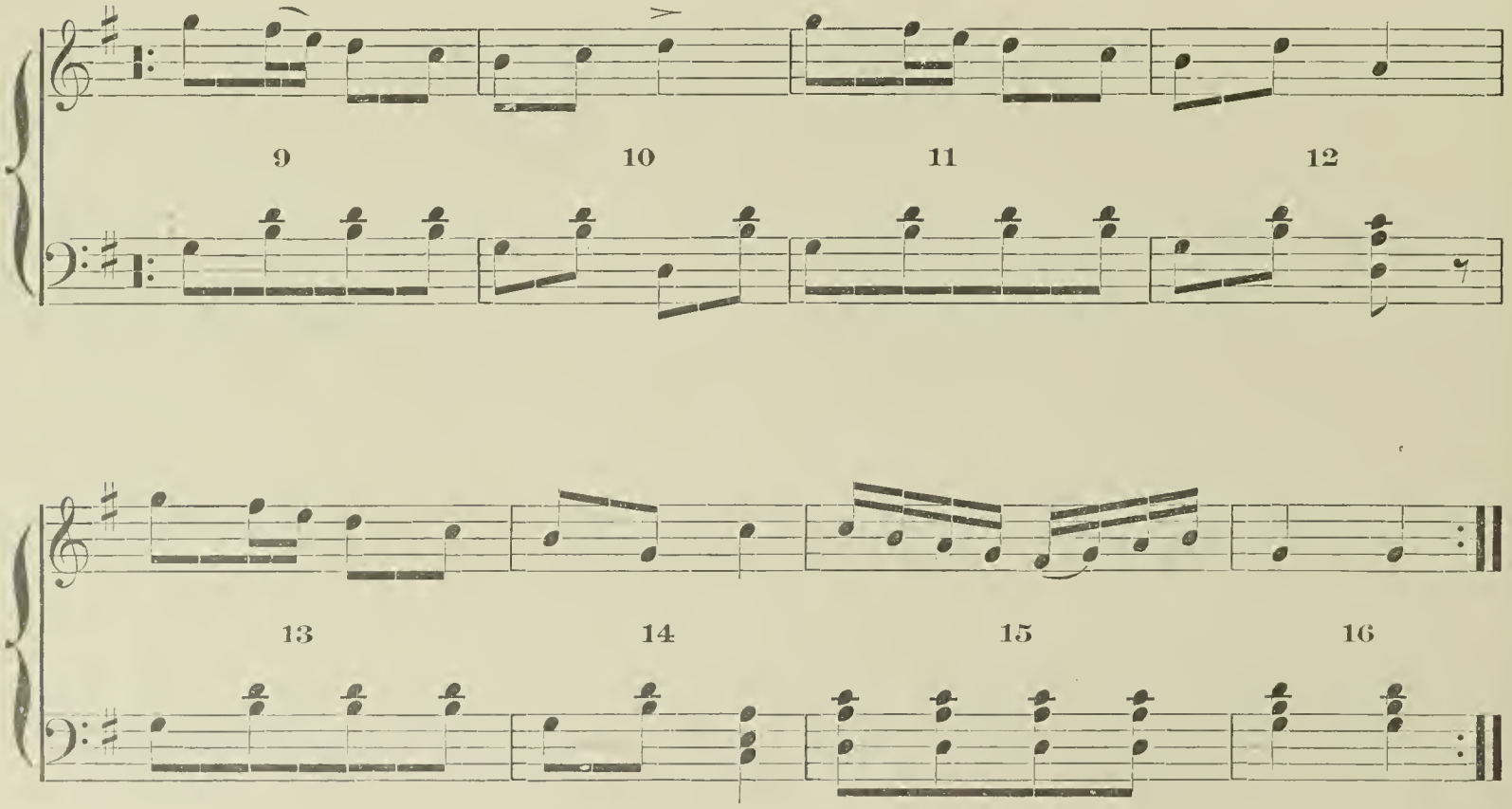
The dance is usually brought to a close when Couple One have returned to their original position.

DROICHEAD BEAL-ATHA-LUAIN

THE BRIDGE OF ATHLONE

THE RAKES OF MALLOW

(Reel)

A (♩= 112)

B

DROICHEAD BEAL-ATHA-LUAIN

THE BRIDGE OF ATHLONE

(Long Dance in Reel Time for any Even Number of Couples)

This dance contains a figure representing the Bridge of Athlone, whence its name is derived.

The music given here for it is "The Rakes of Mallow," which consists of the usual two parts, each of which is repeated. Any other good reel will do as well.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes").

FORMATION

An even number of couples form two parallel lines facing each other, with the women in one line, the left as seen from the front, and their partners opposite them in the other.

This formation is exactly the same as for the Waves of Tory. (See Illustration on page 121.)

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while eight measures of the music are played as an Introduction.

Advance and Retire.

A. (**Meas. 1–4.**) The two lines, each with hands joined in a row, Advance and Retire in the usual manner.

(**Meas. 5–8.**) They Advance and Retire again.

Side Step.

A. (**Meas. 1–4.**) The two lines, with hands still joined, Side Step ("Seven" and "Two Threes"), each to their own right. (Diagram 1.)

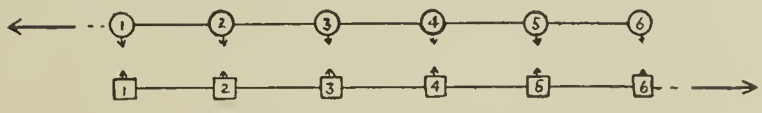


Diagram 1

(**Meas. 5–8.**) All repeat the Side Step this time to the left so that all finish in original positions. (The two lines now release hands.)

Down the Centre and Back.

B. (**Meas. 9–10.**) Couple One join both hands, crossed, and, remaining face to face, dance "Seven" down the centre to the man's right. (Diagram 2.)

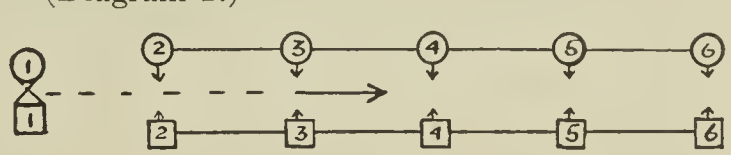


Diagram 2

(**Meas. 11–12.**) With "Two Threes," Couple One swing half around to the right in place.

(**Meas. 13–16.**) Couple One dance "Seven" in the opposite direction, thus returning to the head of the set, and swing half around with "Two Threes" as before.

Cast Off.

B. (**Meas. 9–16.**) Couple One now separate and each casting off, the woman to the right and the man to the left, dance down the outside of

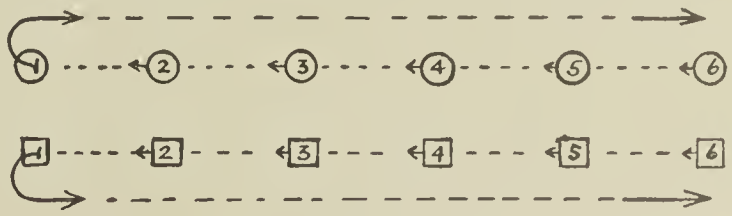


Diagram 3

the set, with Promenade Steps, toward the foot, followed by the other dancers who cast off and follow the leaders. (Diagram 3.)

The Bridge.

A. (Meas. 1–8.) When Couple One meet at the foot of the set, they join both hands and raise them high, forming an arch. Couple Two when they meet at the foot join both hands, pass through Couple One's arch and with Promenade Steps return up the centre to the head of the set, followed by all the other couples in order.

This brings all couples back into original formation except that Couple One are now at the foot and Couple Two are at the head of the set, with all the others one place nearer the head than before.

As they reach their places, partners all face each other, and with both hands joined, raise them high, thus forming a long Bridge. (See Illustration J.)

A. (Meas. 1–8.) Couple One release hands and with Promenade Steps dance forward to the head of the set, the woman passing under the "Bridge," and the man going up the outside. (Diagram 4.)

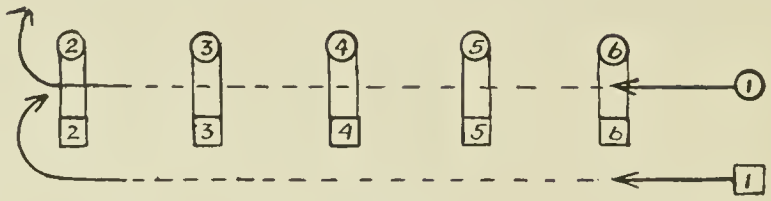


Diagram 4

B. (Meas. 9–16.) When Couple One reach the head, they return to the foot, the man this time passing down under the "Bridge," and the woman going down the outside. On reaching the foot, they remain there and become the foot couple.

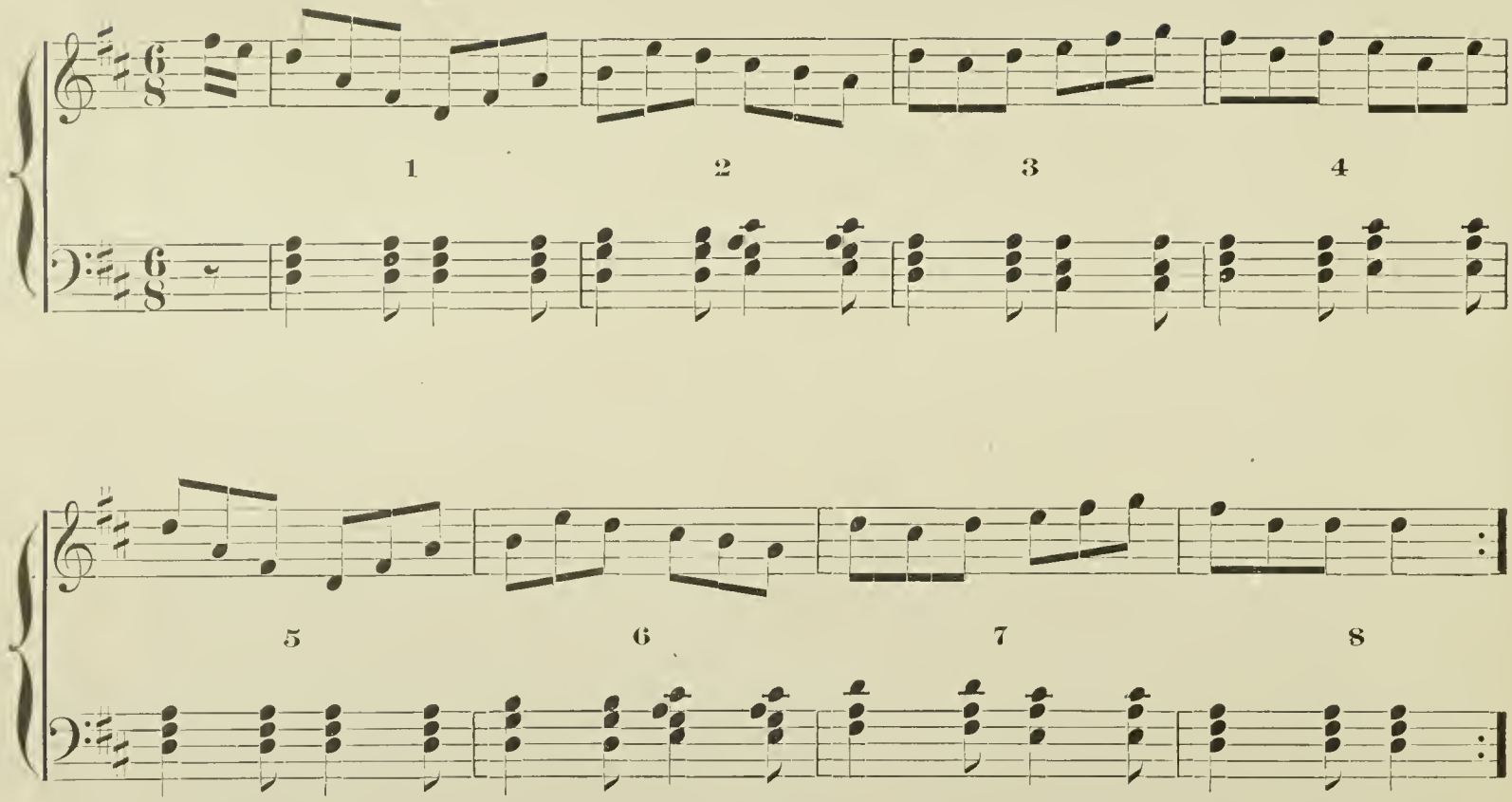
The whole dance is now repeated (with the Introduction omitted) and continued in this manner as long as desired so that each couple in turn reach the head of the set and dance as described for Couple One. When all reach their original positions, the dance is generally concluded.

Illustration J

The Bridge of Athlone

RINNCE FADA DUN NA NGALL

DONEGAL LONG DANCE

A (♩. = 126)

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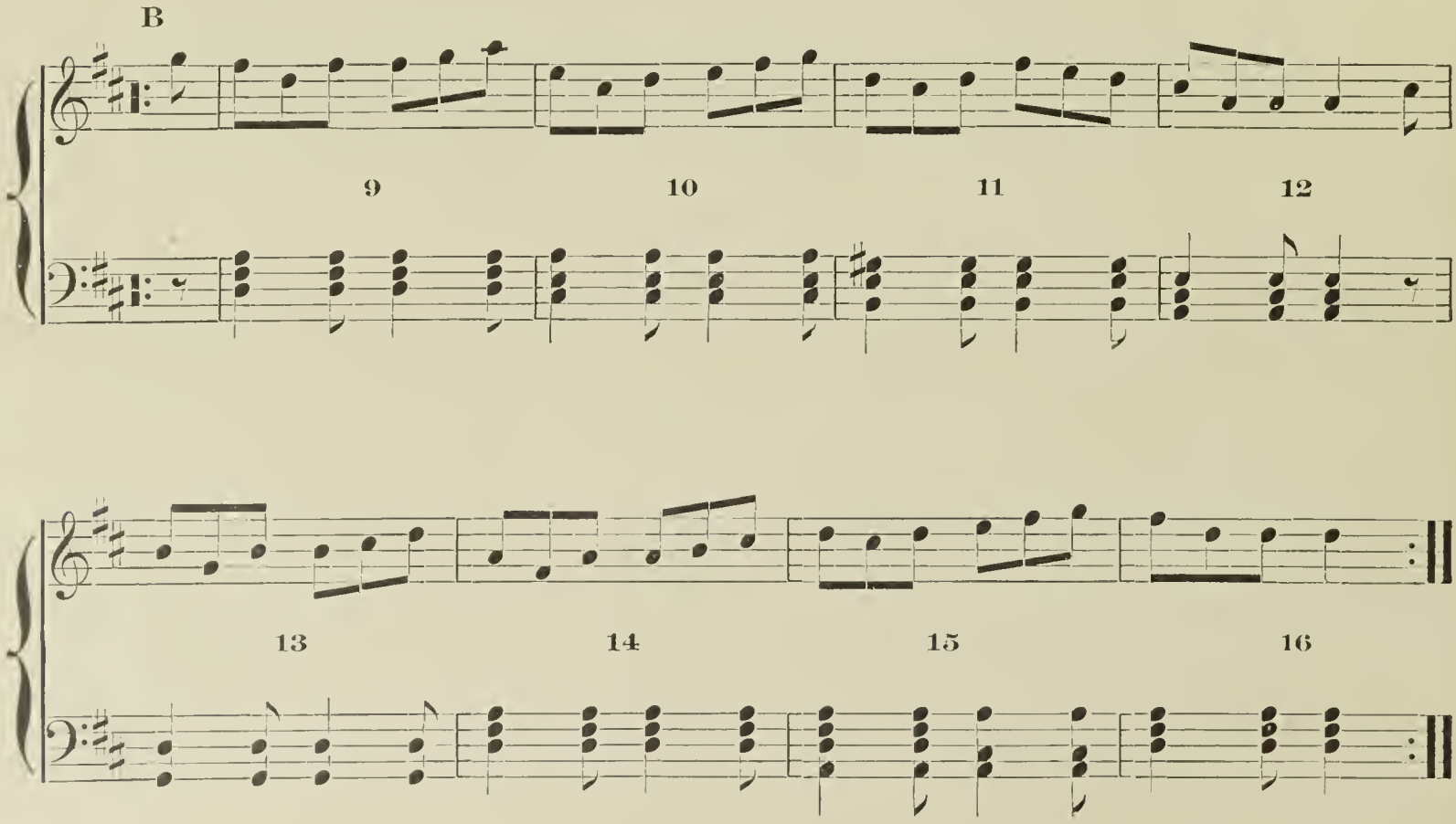

RINNCE FADA DUN NA NGALL

DONEGAL LONG DANCE

(Long Dance in Double Jig Time for any Even Number of Couples)

This is a delightfully simple and easy dance which lends itself well to social use.

The music given here for it is "The Top of Cork Road" (otherwise known as "Father O'Flynn"), which consists of two parts of eight measures each (A and B), which are repeated.

"The Donegal Jig," composed by Mr. Arthur Darley (see page 126), is also particularly appropriate for this dance. It is in three parts (Nos. 1, 2 and 3), each of which consists of four strains. The music should be played through exactly as written, observing all repeats.

THE STEPS

The steps used in the dance are the Promenade Step and the Rising Step (the "Rise and Grind"), which is described on page 6.

FORMATION

Any even number of couples form in two lines, with partners opposite each other. (Diagram 1.)

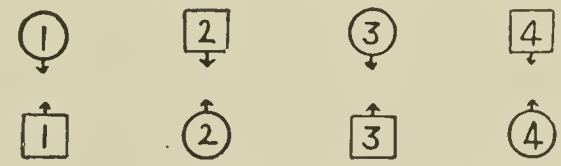


Diagram 1

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still in formation while the first strain of eight measures is played as an Introduction.

Rise and Grind.

A. (**Meas. 1–4.**) All dance the Rising Step (the "Rise and Grind") in place.

Partners Turn.

(**Meas. 5–8.**) All partners advance toward each other, take right hands and turn once around with Promenade Steps. Then, releasing hands, they fall back to original positions.

Rise and Grind.

A. (**Meas. 1–4.**) Each man and the woman on his right face each other and dance the Rising Step in place.

Strangers Turn.

(**Meas. 5–8.**) They take right hands and turn once around with Promenade Steps. Then releasing hands they finish in original positions.

Partners Link Right Arms.

B. (**Meas. 9–12.**) Partners advance toward each other, link right arms, and turn once around with Promenade Steps; then release arms and fall back to places.

Strangers Link Left Arms.

(**Meas. 13–16.**) Each man and the woman on his right link left arms and turn once around in the same manner, finishing in original positions.

Swing Round.

B. (**Meas. 9–16.**) Partners join crossed hands and all Swing Round. (Each odd couple Swing

Round with the even couple next below and the two couples finish in exchanged position as shown in Diagram 7 in the Antrim Reel.

All the odd couples in this way move one place lower in the set, while the even couples move one place higher. Omitting the Introduction, the dance is now repeated as before, except that the top and bottom couples stand idle while the others dances as described above.

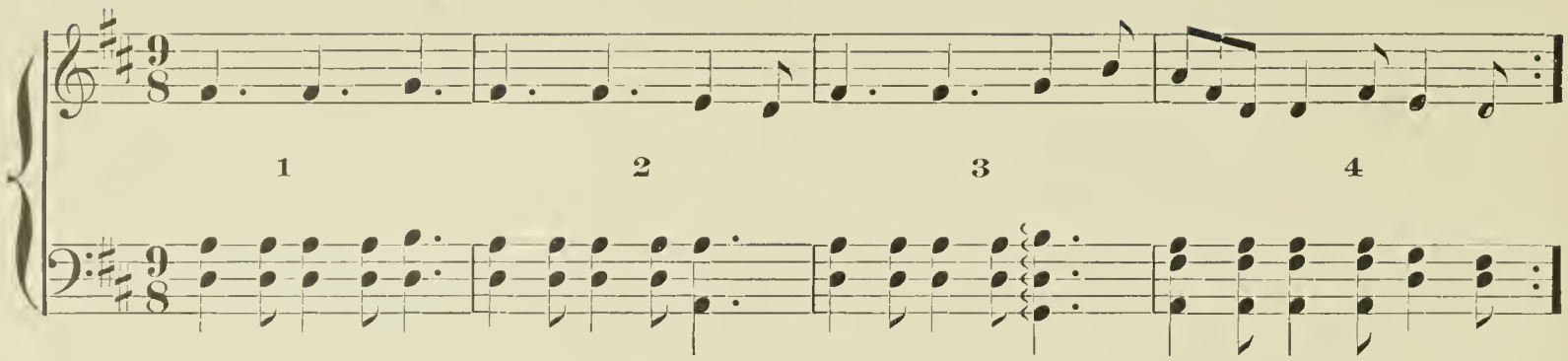
The dance is continued as long as desired in this manner, with each couple progressing up, or down, the set, as the case may be. When a couple reach the head or foot of the set, partners exchange places with each other and stand idle during one repetition of the dance; after which they begin dancing again and progress in the opposite direction.

PORT AN TSIONNAIGH

FOX HUNTER'S JIG

FOX HUNTER'S JIG

(HOP JIG)

A (♩. = 112)

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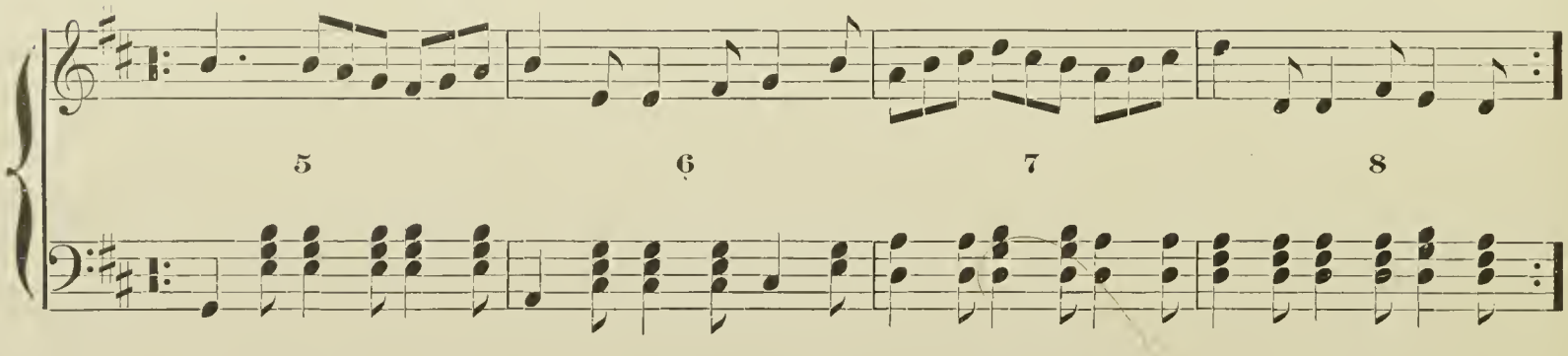
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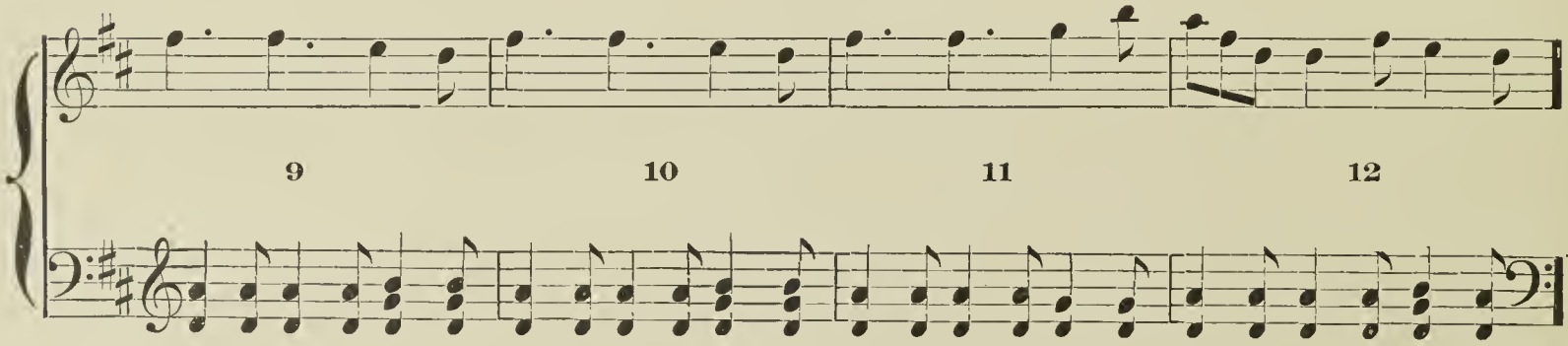
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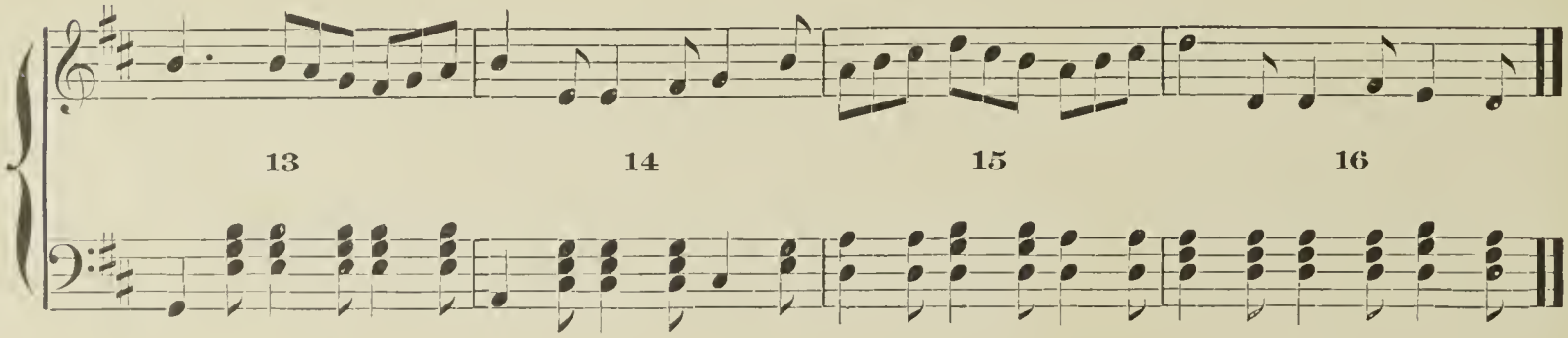

PORT AN TSIONNAIGH

FOX HUNTER'S JIG

(Long Dance in Hop Jig Time for any Even Number of Couples)

The Fox Hunters' Jig (always danced to the tune of the same name) is the only dance in the present collection which is in Hop Jig time. The dance is of the Kerry Dance (Rinnce Fada) type.

The music, "Fox Hunters' Jig," which is given here is an old Hop Jig in 9/8 time. It consists of four parts of four measures each (A, B, C and D). A and B are repeated, and C and D are not repeated.

THE STEPS

The steps used in this dance are different from the regular jig and reel steps used in all the other dances in this collection. They are the Hop Jig Advance Step and the Hop Jig Side Step. For convenience, these are described here in detail as follows:

In fitting the steps to the music the first three measures should each be counted "**One,** Two, Three-Four," while the fourth measure should be counted "**One,** Two, **Three,** Four, **Five.**"

1. **Hop Jig Advance Step** (used throughout in place of the customary Promenade Step):

(**Meas. 1.**) Raise the right foot and at the same time hop on the left foot (*one*); put down the right foot and at the same time lift the left foot (*two*); put down the left foot and lift the right (*three*); put down the right foot and lift the left (*four*).

(**Meas. 2.**) Repeat the same step, beginning with a hop on the right foot.

(**Meas. 3.**) Repeat the same as in (**Meas. 1**).

(**Meas. 4.**) Put down the left foot and at the same time lift the right foot (*one*); put down the right foot and lift the left (*two*); put down the left foot and lift the right (*three*); put down the right foot and lift the left (*four*); put down the left foot and lift the right (*five*).

2. **Hop Jig Side Step** (used throughout in place of the customary Side Step):

(**Meas. 1.**) Raise the right foot and put it down on the ground about twelve inches to the right (*one*); put the left foot down behind the right with the toe behind and close to the right heel and at the same time lift the right foot (*two*); put down the right foot on the same spot from which it was raised and lift the left foot (*three*); put down the left foot on the same spot and lift the right foot (*four*).

(**Meas. 2.**) Repeat the same as in (**Meas. 1**).

(**Meas. 3.**) Repeat the same as before.

(**Meas. 4.**) The following is executed in place with the left toe behind and close to the right heel: Put down the right foot and lift the left (*one*); put down the left foot and lift the right (*two*); put down the right foot and lift the left (*three*); put down the left foot and lift the right (*four*); put down the right foot and lift the left (*five*).

(**Meas. 1–4.**) The same step (reversed) is now danced to the left, so that the dancer returns to his starting position and finishes with the right foot off the ground.

FORMATION

Any even number of couples form two parallel lines facing each other with the men in one line and the

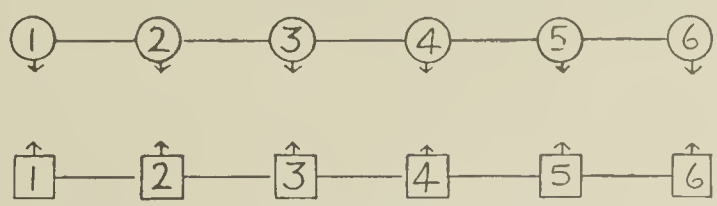


DIAGRAM 1

women in the other. Partners are opposite each other. (See Diagram 1.) This is the same formation as for the Rinnce Fada and the Waves of Tory.

THE DANCE

Introduction.

A. (Meas. 1–4, 1–4.) All stand still while an Introduction of eight measures is played.

Cross Over.

A. (Meas. 1–4.) Partners advance toward each other with the Hop Jig Advance Step, take right hands and cross over to each others' places, where they release hands and turn to face each other in exchanged positions.

A. (Meas. 1–4.) All return to original positions in the same manner except that they take left hands as they cross over.

Side Step (Right and Left).

B. (Meas. 5–8.) Each of the two lines join hands in a row, and dance the Hop Jig Side Step to their own right, that is, the men and women move in opposite directions. (Diagram 2.)

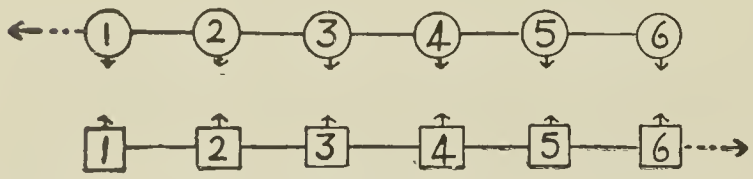


Diagram 2

B. (Meas. 5–8.) Each line, still with hands joined in a row, dance the Side Step to their own left so that all return in the opposite direction and finish in original positions, where they release hands.

Cross Over.

C. (Meas. 9–12.) The men and women cross over to exchanged positions as before, except that this time everyone starts with the left foot, and partners take left hands in passing each other.

D. (Meas. 13–16.) All return to original positions in the same manner.

Side Step (Left and Right).

A. (Meas. 1–4.) (Meas. 1–4.) Both lines dance the Side Step as before except that this time they go to the left first, then to the right.

Ring Round.

B. (Meas. 5–8.) Each odd couple and the even couple next below them in the set join hands in a ring and dance around to the right with the Side Step. (Diagram 3.)

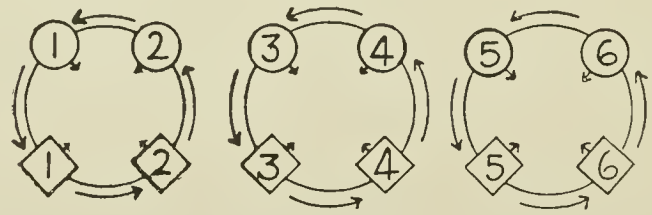


Diagram 3

B. (Meas. 5–8.) All dance around to the left with the Side Step in the same manner. At the finish they release hands and fall back into original formation.

Swing Round.

C. (Meas. 9–12.) D. (Meas. 13–16.) Partners all join crossed hands and each odd couple Swing Round in the usual manner with the even couple next below them and finish in exchanged places. All the odd couples have now progressed one place lower and the even couples one place higher in the set.

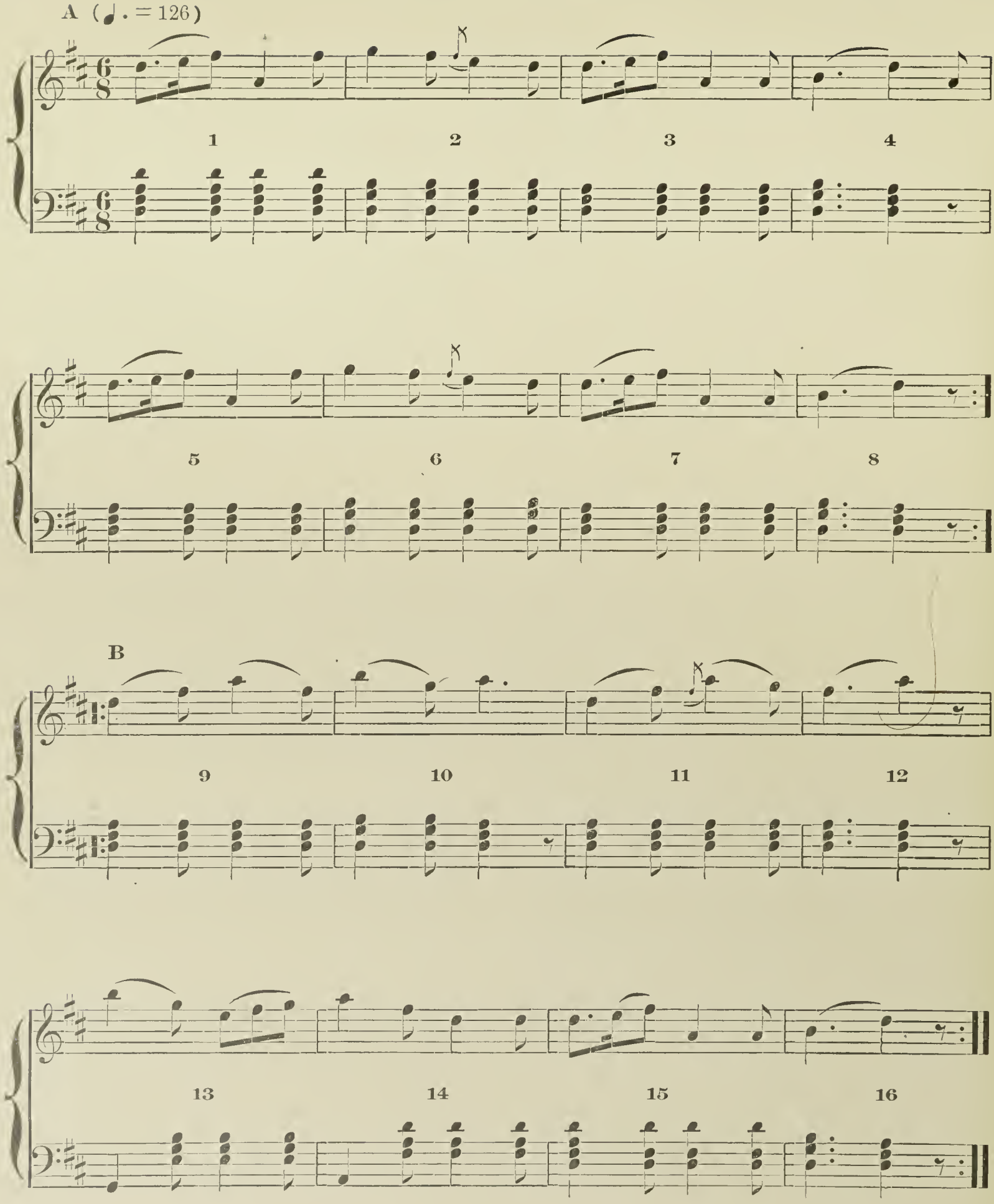
In this new arrangement, the dance (with the Introduction omitted) is now repeated as before except that Couple Two (who are now at the head of the set) and the last odd couple (who are at the foot of the set) stand idle during Ring Round and Swing Round figures.

The dance is continued in this way as long as desired, with each couple progressing up or down the set as the case may be. When a couple reach the head or foot they stand idle during the Ring Round and Swing Round figures.

GEATAI DOIRE

GATES OF DERRY

A (♩. = 126)



GEATAI DOIRE

GATES OF DERRY

(Long Dance in Single Jig Time for any Even number of Couples)

The Gates of Derry, from which this delightful dance takes its name, are represented in its first movement where one line of dancers form the gates through which the other dancers pass.

Any good single jig or series of jigs will do for the dance. The music given here is "The Quaker's Wife." It consists of the usual two parts of eight measures each (A and B), each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes").

FORMATION

Any even number of couples form two parallel lines facing each other, with an equal number of

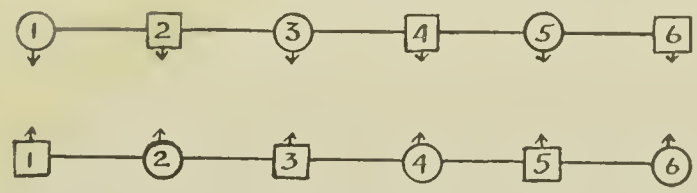


Diagram 1

men and women in each line and partners opposite each other, as indicated in Diagram 1.

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while the first strain of the music is played as an Introduction.

Advance and Retire.

A. (**Meas. 1–4.**) The two lines (each with hands joined in a row) advance toward each other and retire in the usual manner with Promenade Steps:

The Gates.

(**Meas. 5–8.**) The two lines advance toward each other again with Promenade Steps and, instead of retiring, the First Line hold up their joined hands to form gates through which the dances of the Second Line pass, releasing hands as they go through. (See Illustration K.) The two lines pass on to each others' places.

Illustration K

The Gates of Derry

Here the First Line also release hands and all face about, each dancer turning right about in place individually.

Advance and Retire.

A. (Meas. 1–4.) The two lines advance and retire as before.

The Gates.

(Meas. 5–8.) The two lines advance and cross over as before except that this time the Second Line form the Gates through which the First Line pass, releasing hands as they go. Both lines pass across to their own sides and face about in original positions.

Down the Centre.

B. (Meas. 9–10.) All the men of the First Line and their partners in the Second Line (i.e., the Odd Couples) advance to each other (the Even Couples remaining stationary in place) and, joining crossed hands, dance "Seven" down the centre toward the men's right. (Diagram 2.)

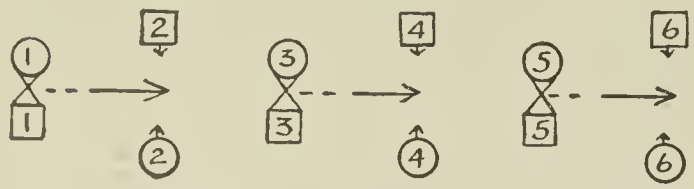


Diagram 2

(Meas. 11–12.) Each of these Odd Couples now release left hands only and raise their joined right hands to form an arch. While the man dances "Two Threes" in place, the woman, with "Two Threes," turns once around to the right under the arch. At the completion of this they immediately retake left hands so that both hands are crossed and joined as before.

Up the Centre.

(Meas. 13–16.) The same Odd Couples dance "Seven" up the centre, then release both hands and dance "Two Threes," falling back to places as they do so.

Rings.

B. (Meas. 9–12.) The same Odd Couples form rings each with the man and woman (Even Couple) next below them in line and each ring Side Step ("Seven" and "Two Threes") around to the right. (Diagram 3.)

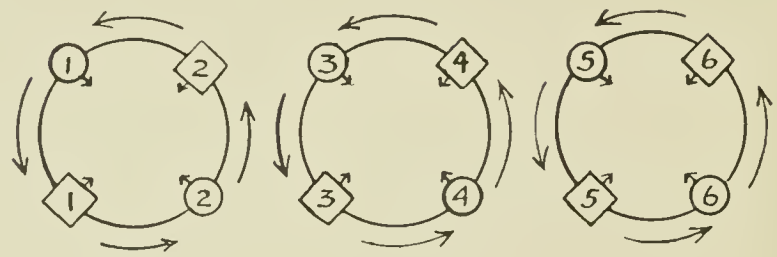


Diagram 3

(Meas. 13–16.) Each ring dance around to the left in the same manner and, releasing hands, fall back to original positions.

Up the Centre.

A. (Meas. 1–4.) The Even Couples (i.e., the women of the First Line and the men of the Second Line) now advance to each other, join crossed hands and dance "Seven" up the centre, toward the men's right.

(Meas. 5–8.) Each of these Even Couples release left hands and raise their joined right hands to form an arch. The man dances "Two Threes" in place while the woman with "Two Threes" turns once around to the right under place under the arch.

Down the Centre.

A. (Meas. 1–8.) The same (Even) Couples dance "Seven" down the centre and finish with "Two Threes" in place, releasing hands.

Rings.

B. (Meas. 9–12.) The same fours as before join hands in rings and Side Step around to the left ("Seven" and "Two Threes").

(Meas. 13–16.) They return in the opposite direction in the same manner and, releasing hands, fall back into original positions.

Telescope Side Step.

B. (Meas. 9–10.) The Odd Couples (the men of the First Line and the women of the Second Line) advance and, joining crossed hands, dance "Seven" down the centre (to the man's right). At the same time the Even Couples (remaining the oridinal distance apart) dance "Seven" in the opposite direction on the outside. (The two sets of dancers, one inside and the

other outside, are moving in opposite directions as indicated in Diagram 4.)

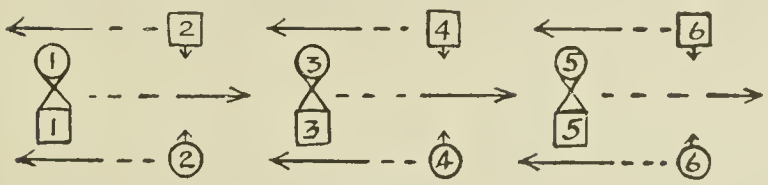


Diagram 4

(**Meas. 11–12.**) With "Two Threes" the Odd Couples separate and fall back to the outer line while the Even Couples advance toward each other and join crossed hands in the centre.

(**Meas. 13–14.**) All dance "Seven" in the opposite direction, in the same manner, except that this time the Odd Couples return on the outside, while the Even Couples dance down the centre. (Diagram 5.)

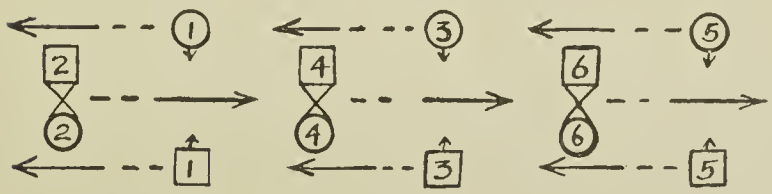


Diagram 5

(**Meas. 15–16.**) With "Two Threes" the Even Couples in the centre release hands and fall back to original positions, while the Odd Couples in the outer line dance "Two Threes" in place.

Right and Left Wheel.

A. (**Meas. 1–4.**) The same sets of two couples who danced the rings together join right hands across the centre and execute a Right Wheel in the usual manner with Promenade Steps. (Diagram 6.)

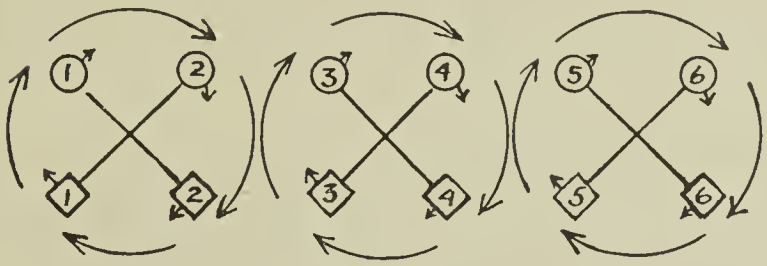


Diagram 6

(**Meas. 5–8.**) Releasing hands, all face the other way, join left hands, dance around in the opposite direction, and finish in original position with hands released.

Swing Round.

A. (**Meas. 1–8.**) Each pair of couples who danced the preceding movement together now Swing Round each other and finish in exchanged places.

(Note:—This is done in the usual manner except that after the two couples have exchanged positions in the set, **partners in each couple finish by exchanging places with each other,** that is, **each dancer finishes in the line opposite to the one in which he or she started the dance,** as shown in Diagram 7.

Diagram 7

This completes the sequence of movements.

The dance (with the Introduction omitted) is now repeated as before except that this time Couple Two stand idle at the head and Couple Five at the foot of the set while the Ring, Wheel and Swing Round are danced by Couple One with Couple Four and Couple Three with Couple Six. (Diagram 8.)

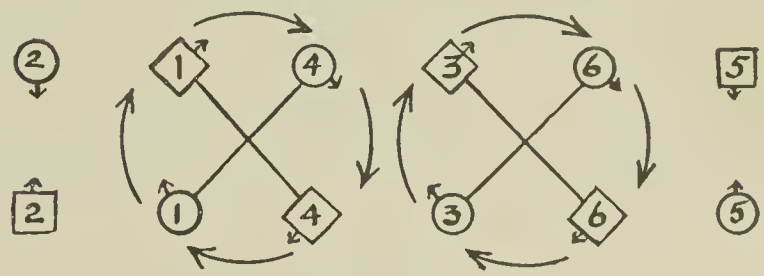


Diagram 8

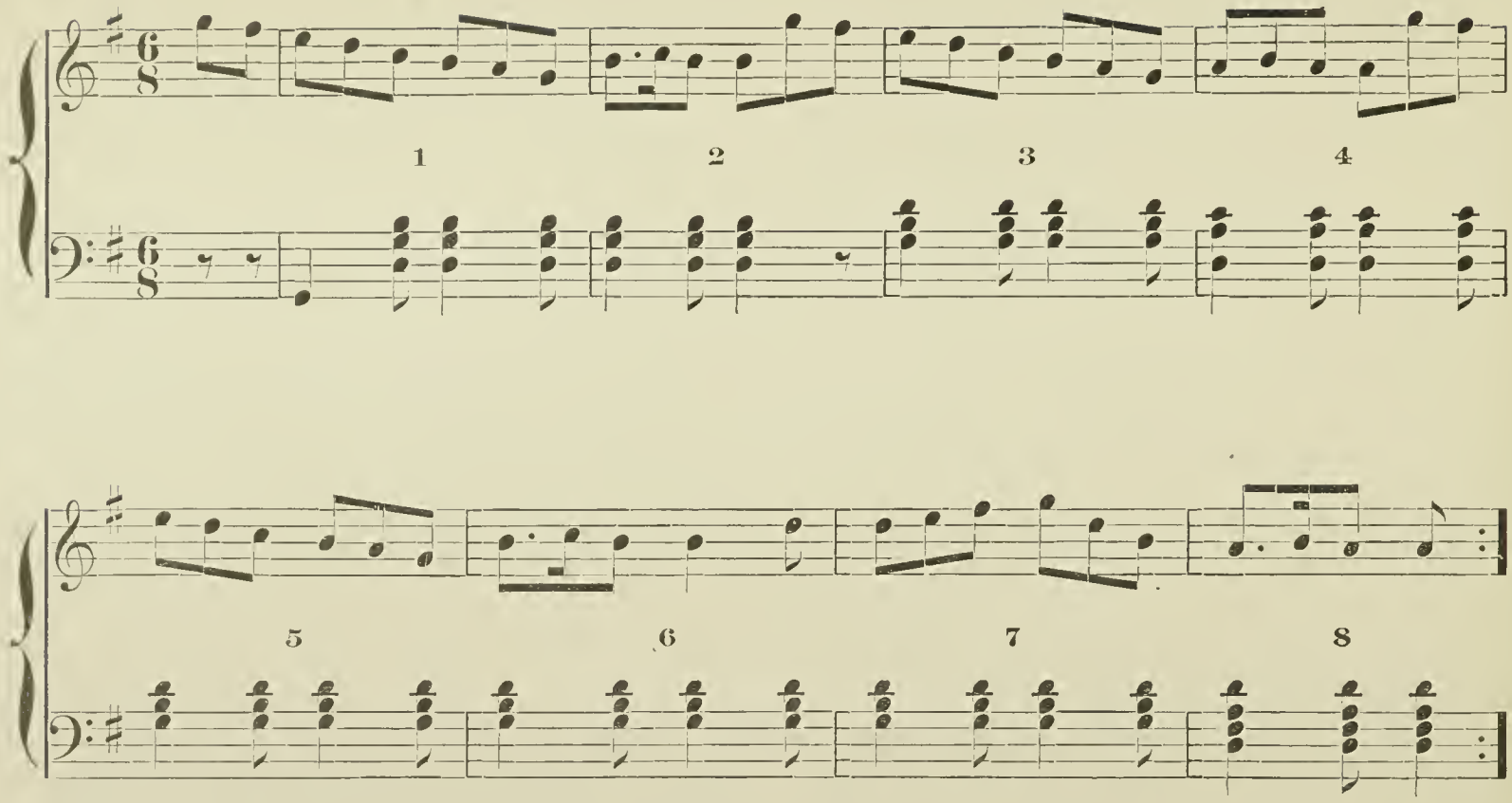
(It should be noted also that this time it is Couples Two, Four and Six who Side Step **down** the centre and back as described for the men of the First Line and the women of the Second Line, and who go down the **inside** first in the Telescope Side Step.)

The dance is continued in this manner as long as desired, with each couple progressing one place lower or higher in the set (as the case may be) at each repetition. Whenever a couple reach the head or foot of the set they stand idle during one repetition of the dance.

When all couples reach their original positions again the dance is usually concluded.

GARRYOWEN

(Double Jig)

(♩. = 126)

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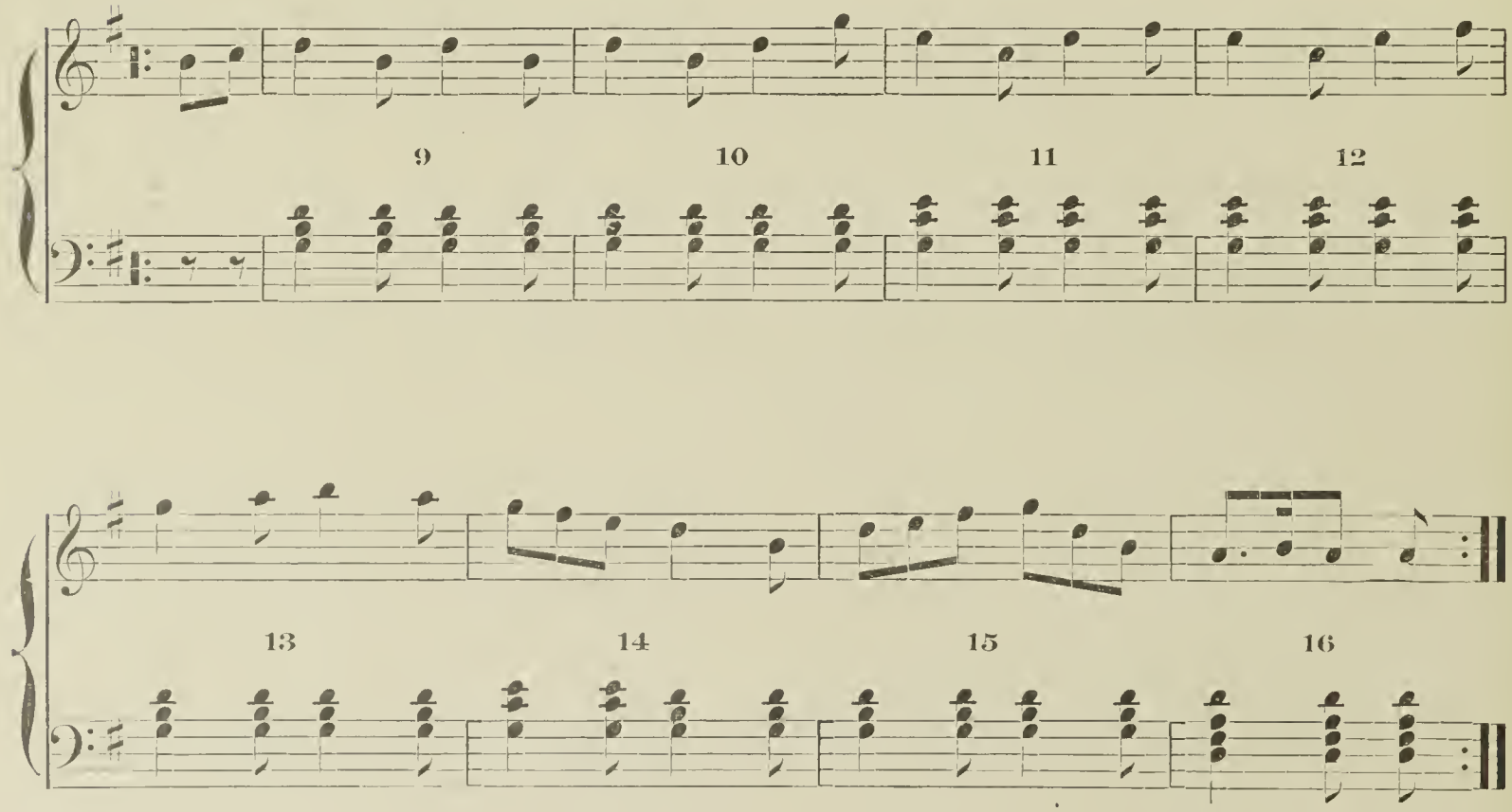

PORT AN FOGHMAIR

HARVEST TIME JIG

(Long Dance in Double Jig Time for any Even Number of men and Twice as Many Women)

This is a dance from the west of Ireland which is unusual in that it calls for only half as many men as women. It seems quite possible that its origin may have been suggested by a scarcity of men during harvest time, for at this time hundreds of harvesters leave home and seek work in other localities where employment is plentiful, returning home when the season is over.

The music given here for it is "Garryowen," which consists of the usual two parts of eight measures each, A and B, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step, the Side Step and the Rising Step ("Rise and Grind").

FORMATION

The dancers form a column of threes. Each three, consisting of a man and two women, stand side by side, facing in the same direction with the man in the middle. The odd threes face down and the

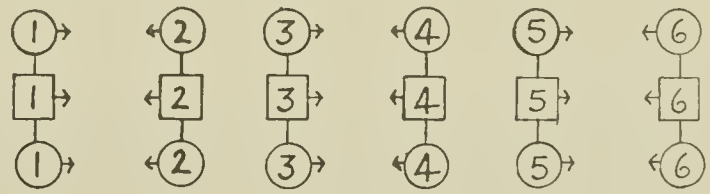


DIAGRAM 1

even threes face up the set so that each three is face to face with another three (Diagram 1) forming a set of two threes. All sets dance simultaneously as described below for the First and Second Threes.

THE DANCE

Introduction.

A. (**Measure. 1–8.**) All stand still in formation while the first strain of the music is played as an Introduction.

Advance and Retire.

A. (**Meas. 1–4.**) The two threes (each with hands joined in a line) Advance and Retire in the usual manner with Promenade Steps.

(**Meas. 5–8.**) They Advance and Retire again.

Side Step (Right).

A. (**Meas. 1–4.**) Still holding hands in a line each three dance Side Step ("Seven" and "Two Threes") to their own right. (Diagram 2.)

(**Meas. 5–8.**) Each three Side Step to their own left, thus finishing in original position, where they release hands.

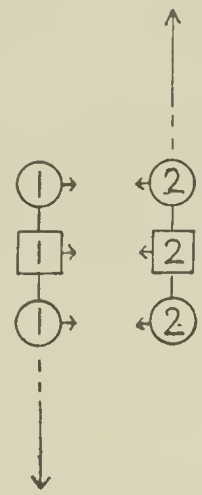


DIAGRAM 2

Right and Left Wheels.

B. (**Meas. 9–12.**) Each man and woman gives right hand across the centre of the set to the

opposite dancer, and all dance around to the left with Promenade Steps. (Diagram 3.)

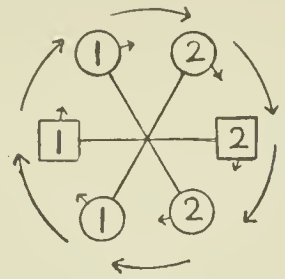


Diagram 3

(**Meas. 13–16.**) All release hands, face about, and, joining left hands across the centre, dance around to the right in the same manner. All release hands and fall back into original positions.

Side Step (Left).

B. (**Meas. 9–12.**) With hands joined, each three Side Step ("Seven" and "Two Threes") to their own left.

(**Meas. 13–16.**) They return to place with the Side Step to their right.

Left and Right Wheels.

A. (**Meas. 1–4.**) All join left hands across the centre and dance around to the right with Promenade Steps.

(**Meas. 5–8.**) All release hands, face about and, joining right hands across the centre, dance around in the opposite direction. Release hands and fall back into original positions.

Rising Step (with Right Woman).

A. (**Meas. 1–4.**) Each man and the woman on his right turn so as to face each other. In this position they both dance the "Rise and Grind."

(**Meas. 5–8.**) The same two join right hands and with Promenade Steps turn each other once around to place where they release hands.

Rising Step (with Left Woman).

B. (**Meas. 9–16.**) Each man and the woman on his left face each other and dance the "Rise and Grind," then join hands and turn once around, finishing in original positions with hands released.

Advance and Retire.

B. (**Meas. 9–12.**) The two threes (each joining hands again in a row) Advance and Retire in the usual manner with Promenade Steps.

Pass Through.

(**Meas. 13–16.**) The two threes advance toward each other and, instead of retiring, pass through to each others' places. In passing through, all release hands and each dancer keeps to the right of the opposite dancer as they pass each other. After passing through to each others' places the two threes do not turn to face

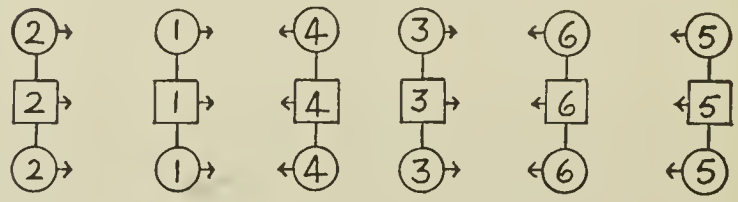


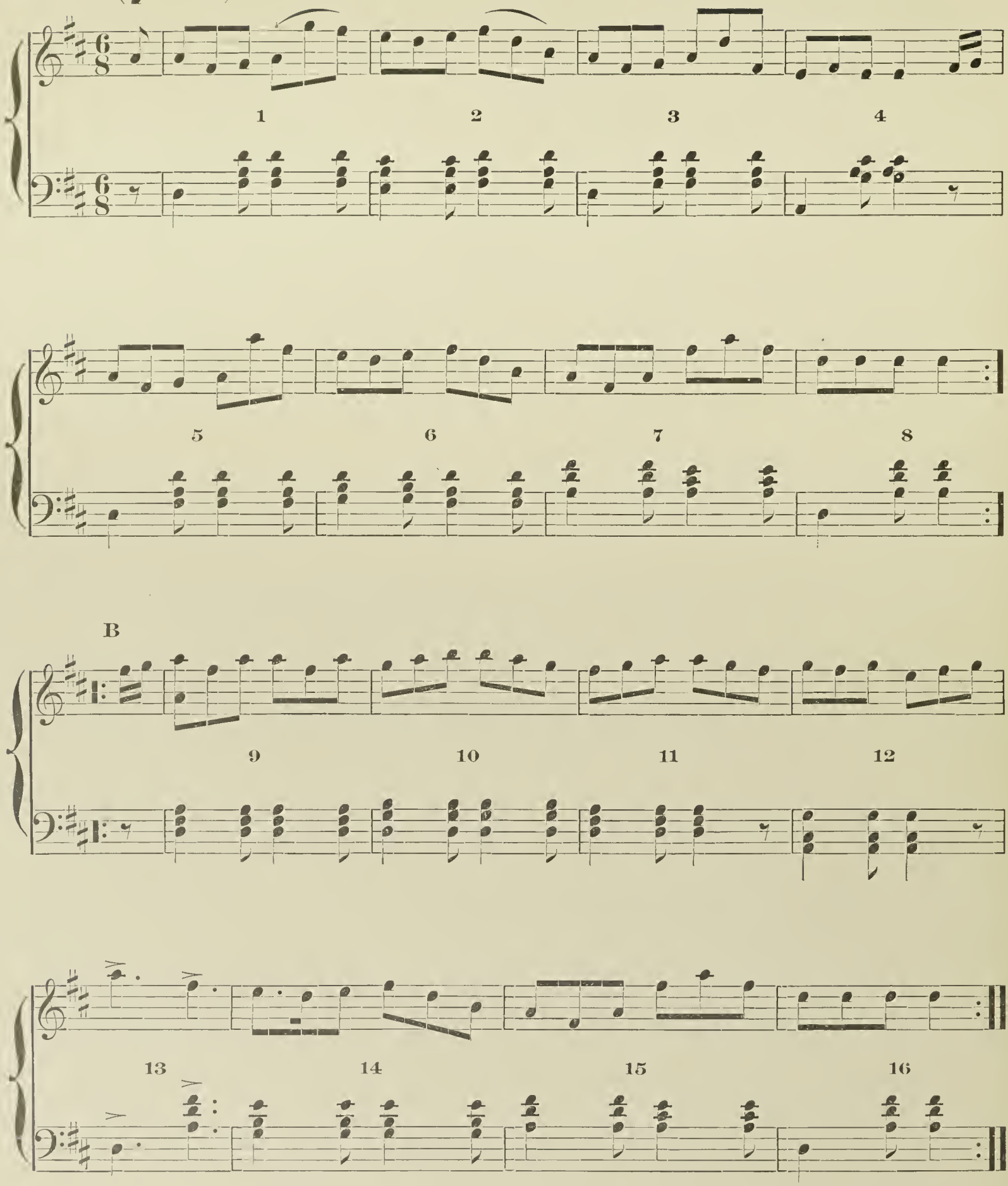
Diagram 4

each other, but remain back to back (Diagram 4), each facing a new three, thus forming new sets. The whole dance (with the Introduction omitted) is repeated in this new arrangement of sets. It is continued in this manner with each three progressing one place higher or lower (as the case may be) at each repetition of the dance. When three reach the head or foot of the column, they face about and stand idle during one repetition of the dance. The dance is continued in this way as long as desired.

DEIFIR D'ON BAINEIS

HASTE TO THE WEDDING

A (♩. = 126)



DEIFIR D'ON BAINEIS

HASTE TO THE WEDDING

(Long Dance in Double Jig Time for any Number of Couples)

The beginning of this dance is exactly similar in every detail to the Rinnce Fada (Kerry Dance) up to the completion of the Left Wheel. From that point on, however, it is quite different in character.

The music for the dance is the old tune of the same name. It is in two parts of eight measures each (A and B), each of which is repeated.

THE STEPS

The steps used in the dance are the Rising Step ("Rise and Grind"), the Promenade Step and the Side Step, also the "Seven" and "Two Threes" separately.

FORMATION

Any number of couples form two parallel lines, lengthways of the room, facing each other, the women in one line (the left as seen from the front) and their partners opposite them in the other. There should be at least six couples to form the set. Contrary to ordinary custom, the Leading Couples in this dance are those with the even numbers instead of the odd numbers. This should be borne in mind when the expression "Leading Couples" is used.

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while the first strain of the music (A) is played as an Introduction.

Balance.

A. (**Meas. 1–2.**) The man of Couple One and the woman of Couple Two face each other, while the woman of Couple One and the man of Couple Two do the same. All the other dancers in the set face each other in fours in the same manner. (See Diagram 1 of the Rinnce Fada on page 109.) In this position, all dance the Rising Step ("Rise and Grind"), beginning with the right foot.

(**Meas. 3–4.**) All dance the Rising Step, beginning with the left foot.

Right Wheel.

(**Meas. 5–8.**) Each four form a Right Wheel by joining right hands across the centre and dance around with Promenade Steps. (See Diagram 6 of the Gates of Derry.)

Balance.

A. (**Meas. 1–4.**) All release hands and, facing as at the beginning of the dance, dance two Rising Steps as before, except that this time they begin with the left foot.

Left Wheel.

(**Meas. 5–8.**) Each four form a Left Wheel by joining left hands across the centre and dance around to the right with Promenade Steps. At the finish of this they release hands and fall back into original positions.

Up the Centre and Back.

B. (**Meas. 9–12.**) While the Odd Couples stand still in their places the Even Couples (**who in this particular dance are the Leading Couples**) join crossed hands and Side Step **up** the centre,

i.e., to the man's left and the woman's right. (Diagram 1.)

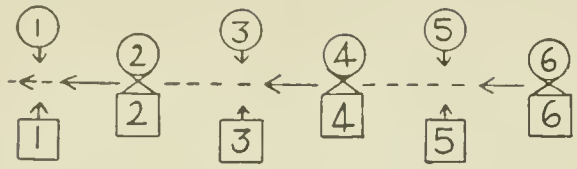


Diagram 1

(**Meas. 13–16.**) The Leading Couples Side Step **down** the centre again, i.e., to the man's right and the woman's left.

Ring Round with the Other Woman.

B. (**Meas. 9–10.**) Each Leading Couple now join hands with the Odd Woman next above them, forming a small ring, and dance "Seven" around to the right. (Diagram 2.)

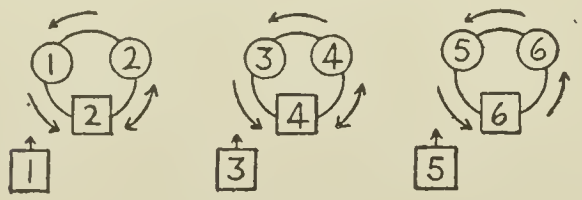


Diagram 2

(**Meas. 11–12.**) Each Leading Couple now dance "Two Threes" in place and raise their joined hands to form an arch. At the same time the Odd Woman, **instead of dancing "Two Threes,"** passes under the arch with Promenade Steps (Diagram 3), releasing her hands as she goes, and returns to her original position, where she remains.

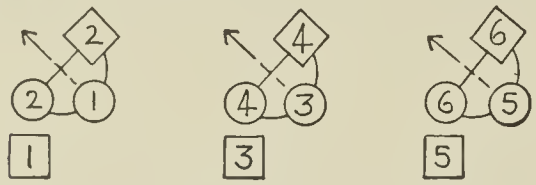


Diagram 3

Ring Round with the Man.

(**Meas. 13–14.**) Each Leading Couple form a ring with the Odd Man next above them (the partner of the woman with whom they have just danced) and dance "Seven" as before, except that this time they go around to the **left.**

(**Meas. 15–16.**) While each Leading Couple dance "Two Threes" the Odd Man passes through the arch as described above for the woman and returns to his original position.

All the dancers are now in their original positions.

Swing Round.

A. (**Meas. 1–8.**) Each Leading Couple and the Odd Couple next above them Swing Round each other in the usual manner and finish in exchanged positions. (Diagram 4.)

Diagram 4

This completes the sequence of movements.

The dance (with the Introduction omitted) is now repeated from the beginning in the same manner except that Couple Two (who are now at the head) and Couple Five (who are at the foot of the set) stand idle while the others go through the dance.

(Couples Four and Six only go up the centre and back.)

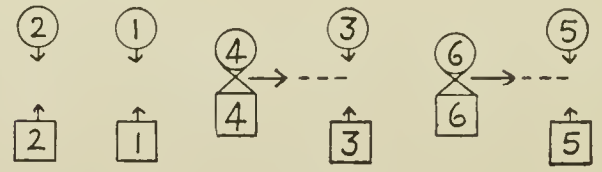


Diagram 5

The next time the dance is repeated all couples are in action again as at the beginning of the dance except that now Couple Two become Non-Leaders while Couple Five become one of the Leading Couples. (Diagram 6.)

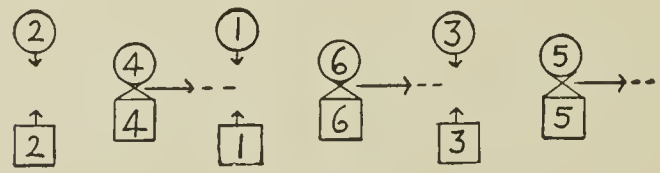


Diagram 6

The dance is continued in this manner, with the Leading Couples always executing the "Up the Centre and Back," and progressing one place higher in the set at each repetition, while the Non-Leading Couples progress one place lower each time.

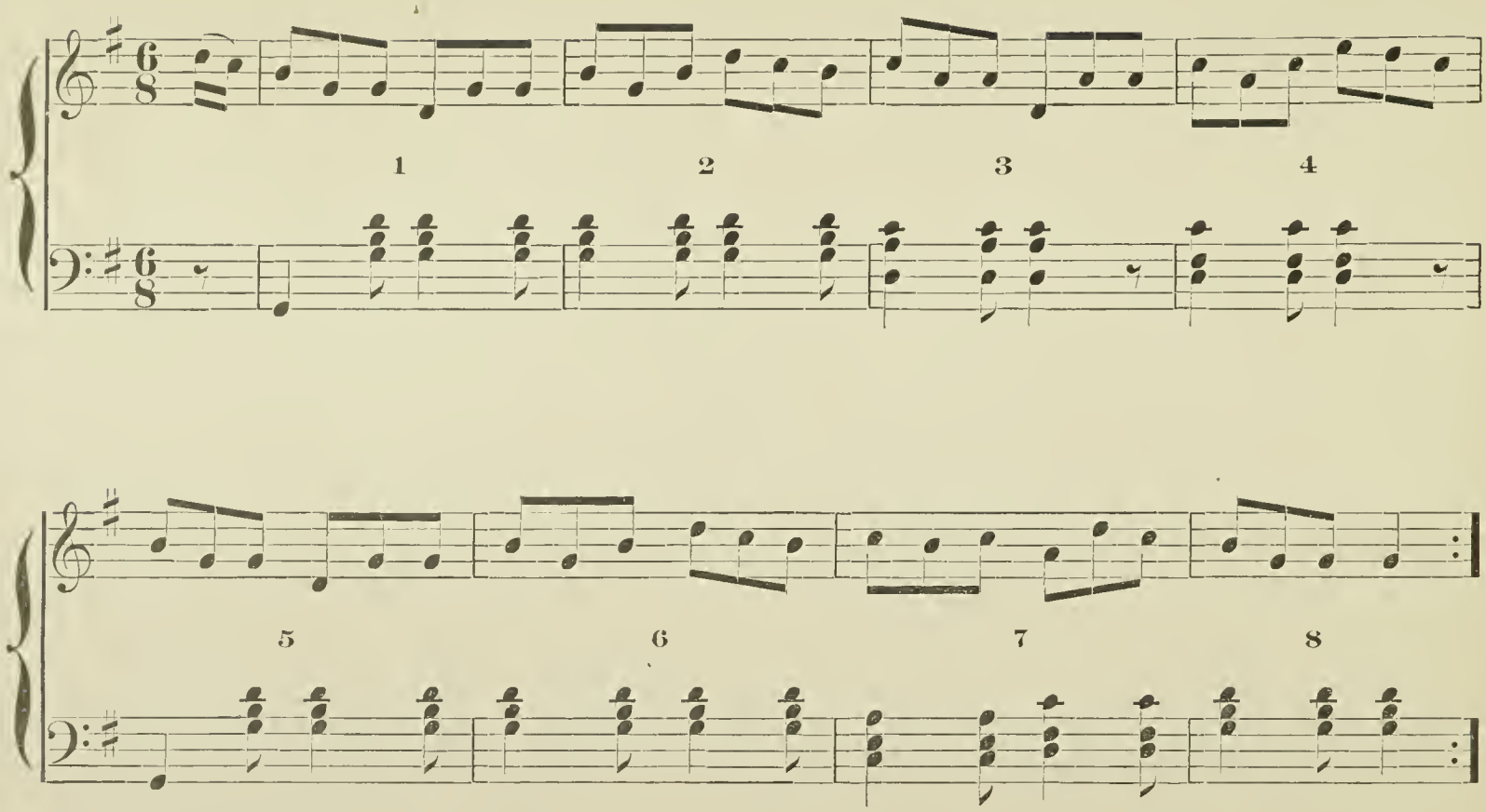
Whenever a Leading Couple reach the head of the set they stand idle during one repetition of the dance, then become Non-Leaders and dance accordingly.

Whenever a Non-Leading Couple reach the foot of the set they become Leaders and dance as described above for the Leading Couples.

The dance is usually concluded when there have been a sufficient number of repetitions of the dance to bring all the couples back to their original positions.

RINNCE FADA—RINNCE CHIARRAIGH

RINNCE FADA—(KERRY DANCE)

A (♩. = 126)

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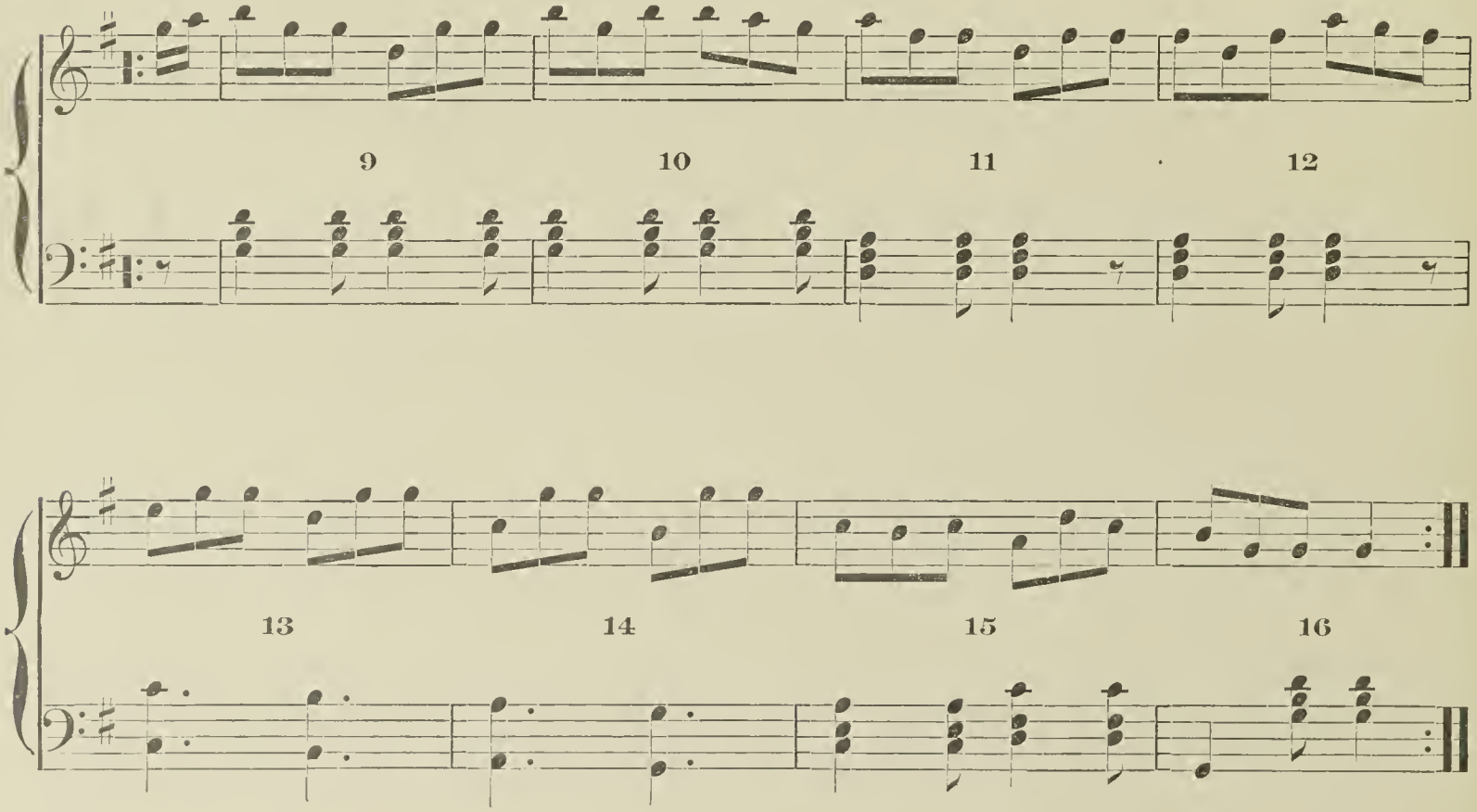

RINNCE FADA—RINNCE CHIARRAIGH

RINNCE FADA—(KERRY DANCE)

(Long Dance in Double Jig Time for any Number of Couples)

This is the well-loved Rinnce Fada. It is common to all parts of Ireland and is, perhaps, the oldest and most celebrated of the Irish dances.

It is one of the long dances in which any number of couples may take part.

The music here given for it is "The Irish Washerwoman," which is in two parts (A and B) of eight measures each, each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Rising Step ("Rise and Grind").

FORMATION

Any number of couples (preferably six or more) form two parallel lines lengthways of the room, facing each other, the women in one line (the left as seen from the front of the room) and their partners opposite them in the other.

THE DANCE

Introduction.

A. (Meas. 1–8.) All stand still while the first strain of the music (A) is played as an Introduction.

Balance.

A. (Meas. 1–2.) The man of Couple One and the Woman of Couple Two face toward each other, while the woman of Couple One and the man of Couple Two do the same. All the other dancers in the set face each other in fours in the same manner. (Diagram 1.) In this position, all dance the Rising Step ("Rise and Grind"), beginning with the right foot. (A description of the Rising Step will be found on page 6.)

Diagram 1

(Meas. 3–4.) All dance the Rising Step, beginning with the left foot.

Right Wheel.

(Meas. 5–8.) Each four join right hands across the centre and execute a Right Wheel with Promenade Steps in the usual manner.

Balance.

A. (Meas. 1–4.) All release hands and, facing as at the beginning of the dance, dance two Rising Steps as before, except that this time they begin with the left foot.

Left-Hand Star.

(Meas. 5–8.) Each four join left hands, forming a Left Wheel and dance around to the right with Promenade Steps. At the finish of this all release hands and fall back into the original formation.

Down the Centre and Back.

B. (Meas. 9–12.) The couples with even numbers (two, four, six, etc.) stand still, while the Leading Couples (numbers one, three, five, etc.) join inside hands, and with Promenade Steps dance down the centre toward the foot of the set

(Diagram 2), where they release hands and face about.

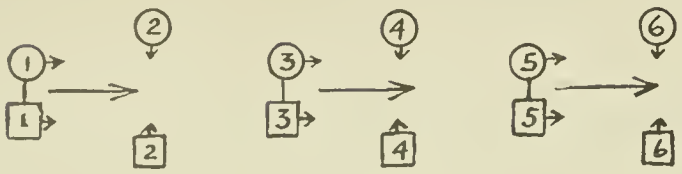


Diagram 2

(Meas. 13–16.) The Leading Couples return up the centre in the same manner, releasing hands as they reach their original positions.

Cast Off.

B. (Meas. 9–10.) The man and woman of Couple One "cast off," the man passing around behind the Second Man and the woman passing around behind the Second Woman, and meet in the position next below Couple Two. (All the other leading couples at the same time cast off in the same manner. (Diagram 3.)

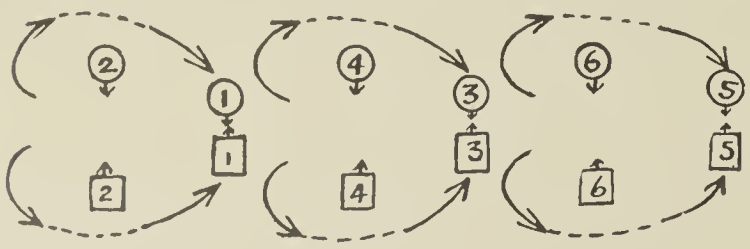


Diagram 3

Swing Round.

(Meas. 11–16.) The men of Couple One and Couple Two join crossed hands with their partners and the two couples Swing Round once

Diagram 4

in the usual manner. (See Illustration L.) At the finish of the Swing Round they release hands and fall back into line, with Couple Two now at the head of the set and Couple One in the place vacated by Couple Two. (All the other Odd and Even Couples at the same time execute this movement in the same manner, finishing in exchanged places, as indicated in Diagram 4.)

Illustration L

Two couples commencing to swing round

This completes the sequence of movements.

The dance (with the Introduction omitted) is now repeated from the beginning in the same manner, except that this time Couples One and Four (and Couples Three and Six) dance together while Couple Two stands idle at the head of the set and Couple Five stands idle at the

foot. Couples One and Three each finish one place lower and Couples Four and Six one place higher in the set. (Diagram 5.)

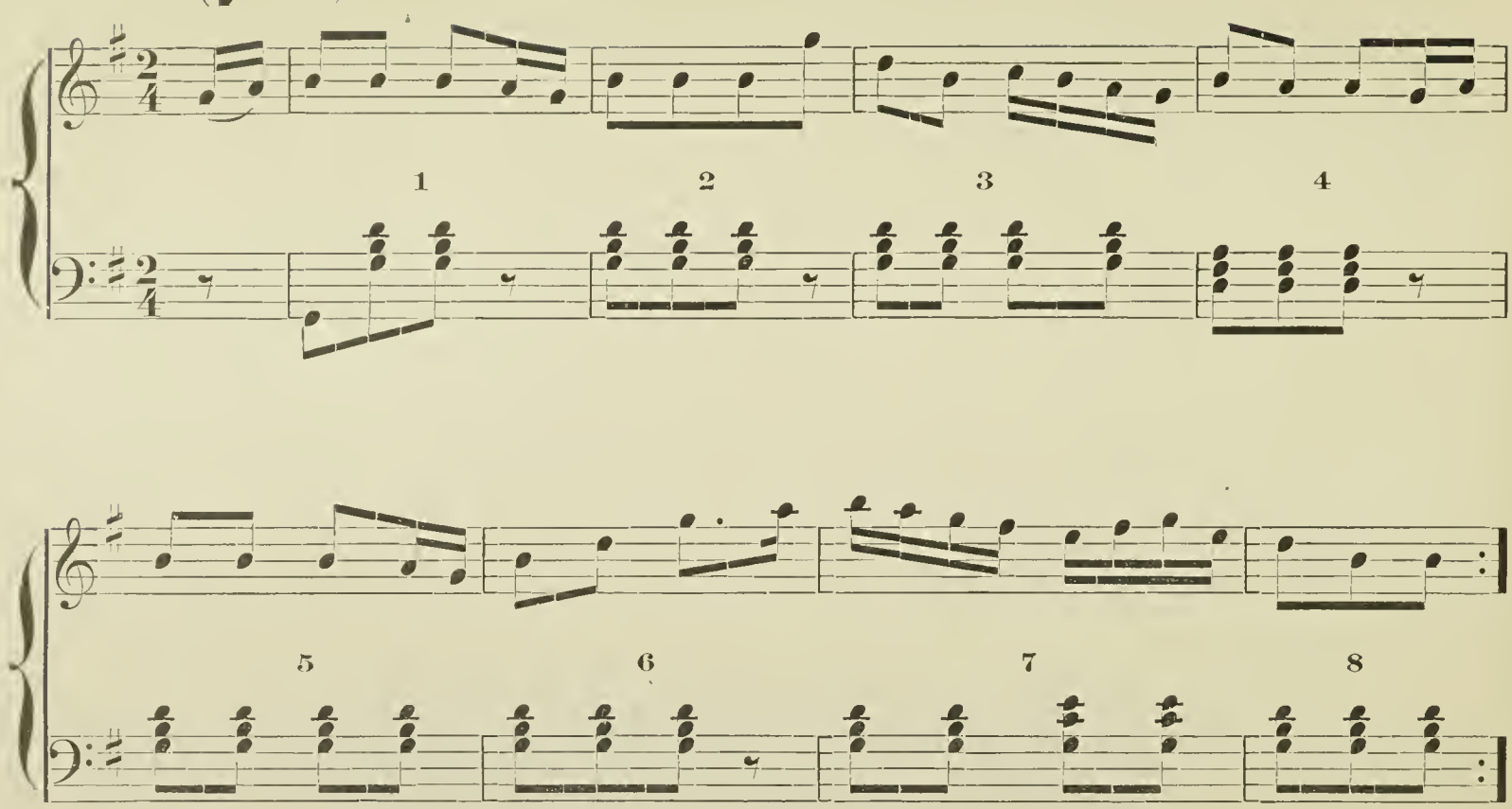
Diagram 5

The dance is continued in this manner with the Leading Couples moving one place lower and the Non-Leaders one place higher in the set at each repetition.

Whenever a couple reaches the head of the set they often stand idle during one repetition of the dance when they become a Leading Couple and dance as described above for Couple One.

Whenever a Leading Couple reach the foot of the set they stand idle during one repetition of the dance. They then become Non-Leaders and dance as described for Couple Two.

The dance is usually concluded when there have been a sufficient humber of repetitions of the dance to bring Couple One back to the head of the set.

A (♩ = 112)

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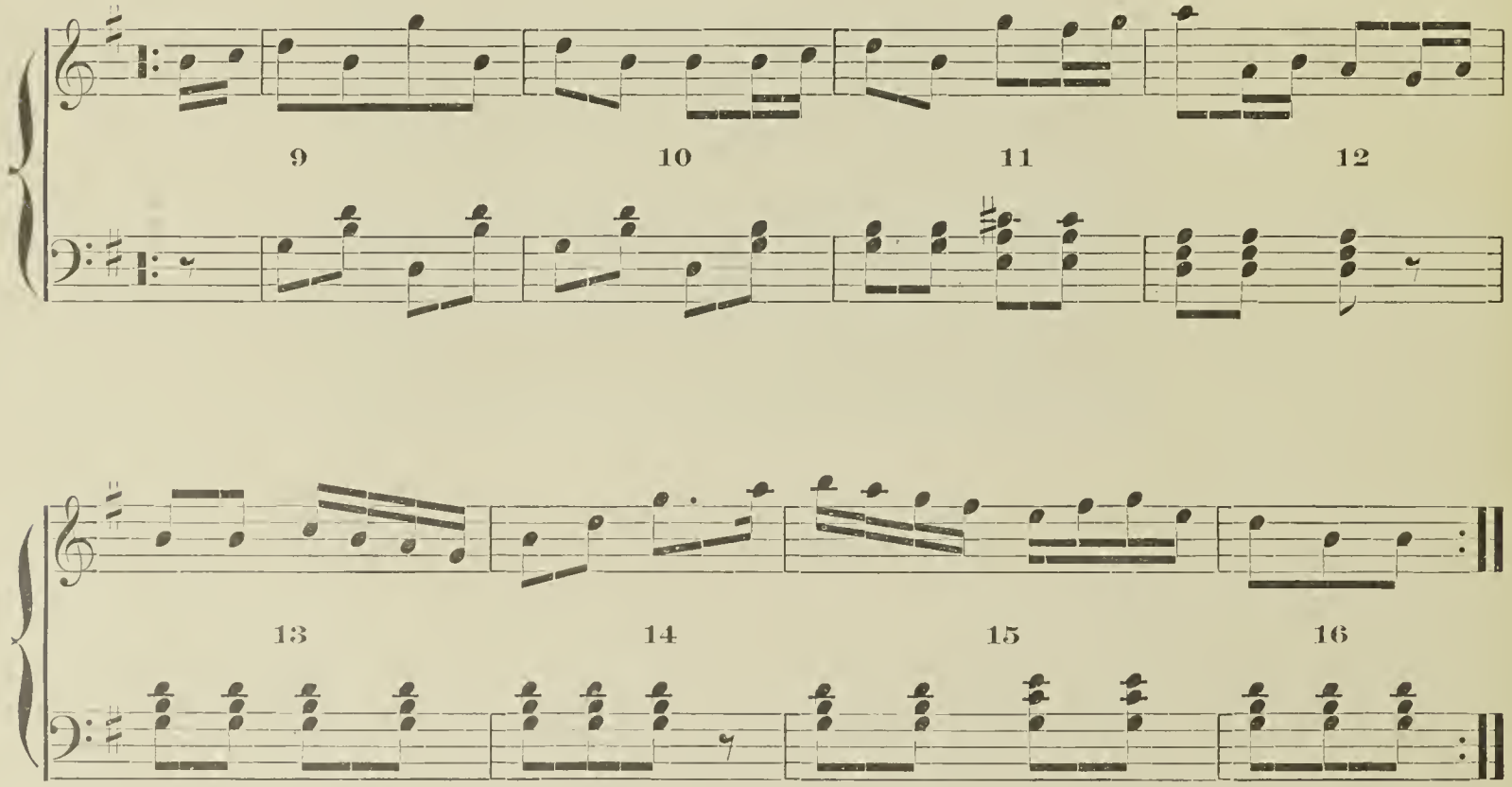

IOMSHUIDHE NA HINSE

THE SIEGE OF ENNIS

(Long Dance in Reel Time for any Number of Couples Divisible by Four)

This is one of the easiest of the Long Dances.

The music given for it here is "The White Cockade," but it can be done equally well to any good reel or series of reels for variety.

The music is in two parts of eight measures each (A and B), each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step ("Seven" and "Two Threes").

FORMATION

Four Couples form two lines as follows: Couple One and Couple Two stand side by side with hands joined in a row, while Couple Three and Couple Four form a similar row facing them. If a large number of couples are taking part, they form similar sets of four couples each and arrange themselves in a

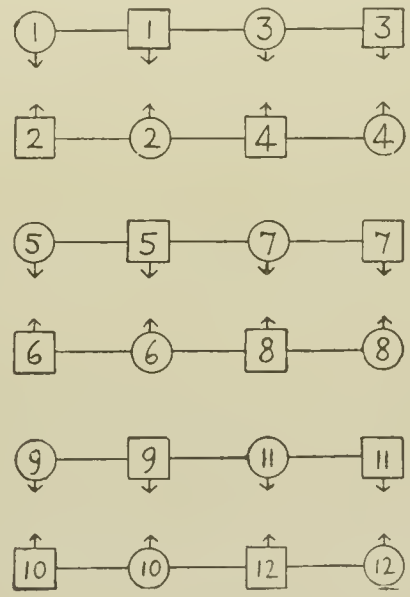


Diagram 1

column longways of the room as indicated in Diagram 1.

THE DANCE

Introduction.

A. (**Meas. 1–8.**) All stand still while eight measures of the music are played as an Introduction

Advance and Retire.

A. (**Meas. 1–4.**) In each set of four couples the two rows advance toward each other and retire with Promenade Steps in the usual manner.

(**Meas. 5–8.**) All Advance and Retire again.

Side Step.

A. (**Meas. 1–4.**) With the Side Step ("Seven" and "Two Threes), the two couples in each row exchange places. In doing this, Couple One pass behind Couple Three, while Couple Four pass behind Couple Two. The corresponding couples in all the other sets dance in the same manner at the same time. (Diagram 2.)

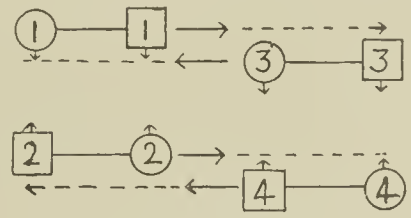


Diagram 2

(**Meas. 5–8.**) With the Side Step in the opposite direction, all couples return to their original places in the same manner, except that this time Couple Three pass behind Couple One and Couple Two pass behind Couple Four. (The corresponding couples in all the other sets dance in the same manner at the same time.)

Right and Left Wheels.

B. (Meas. 9–12.) In each set the four dancers nearest the centre form a Right Wheel, while the two dancers at either end of the set join right hands, and all dance around to the left with Promenade Steps. (Diagram 3.)

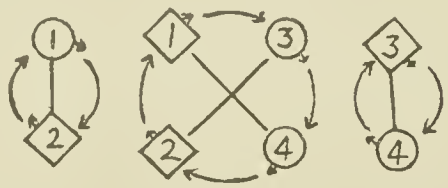


Diagram 3

(Meas. 13–16.) All release hands, face the other way, join left hands and dance around in the opposite direction, finishing in original positions.

Advance and Retire.

B. (Meas. 9–12.) In each set the two lines Advance and Retire as at the beginning of the dance.

Pass Through.

(Meas. 13–16.) With Promenade Steps, the two lines in each set advance toward each other and pass through, that is, the two lines exchange places. In doing this, Couple One and Couple Three each make an arch by raising their joined hands, while Couple Two pass through Couple One's arch and Couple Four pass through Couple Three's arch.

If there is only one set of four couples dancing, each couple after passing through turn around so as to face the other line again with the woman on the right of her partner. The dance (with the Introduction omitted) is then repeated in the same manner, except that Couple Two and Couple Four dance as described for Couple One and Couple Three and vice versa.

If there is a column of sets dancing, each line, after passing through, remain back to back with the line they have just danced with, and find themselves facing a new line, with whom they now repeat the dance. (Diagram 4.)

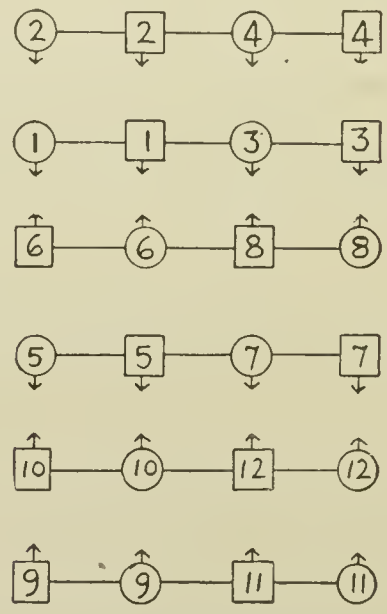
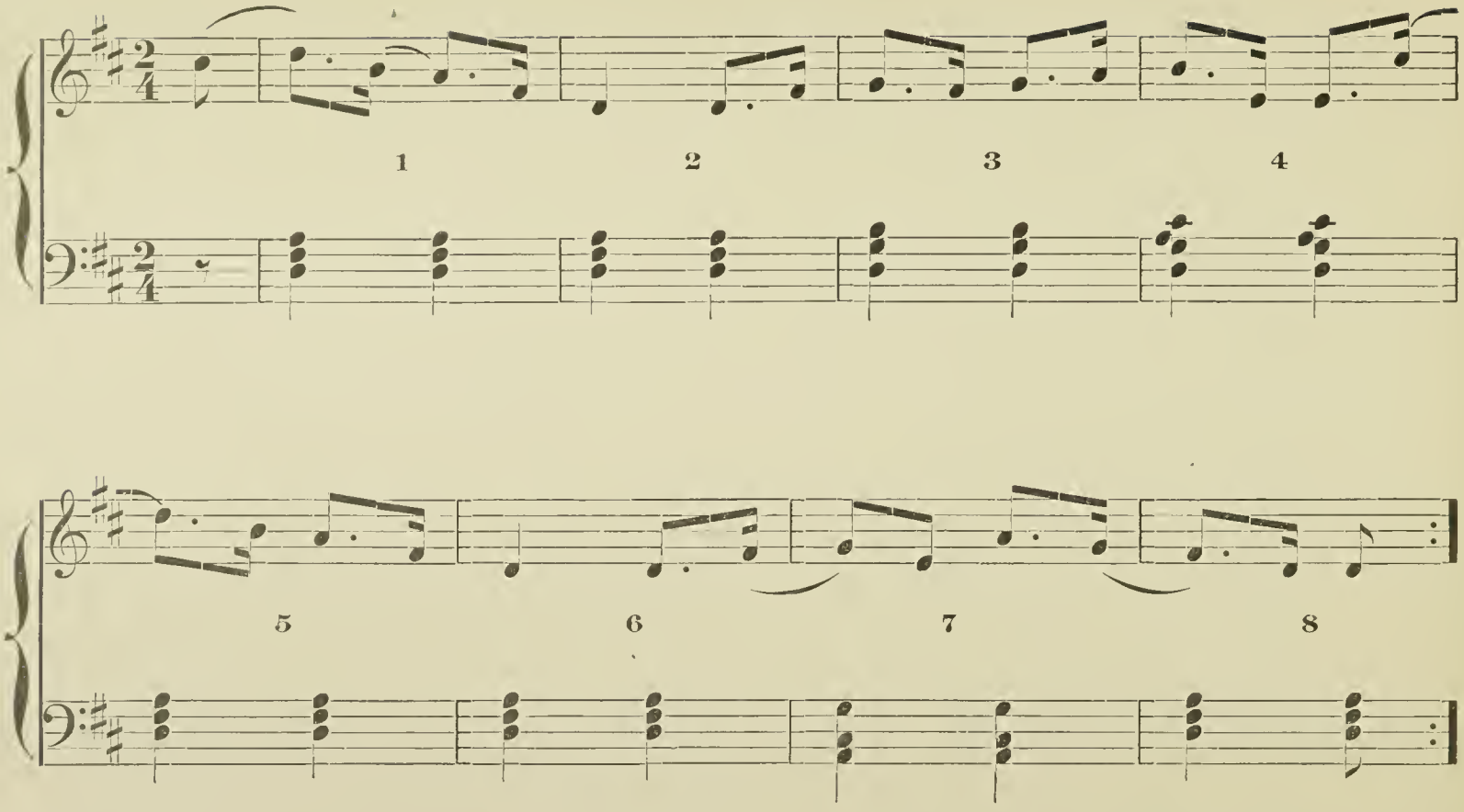
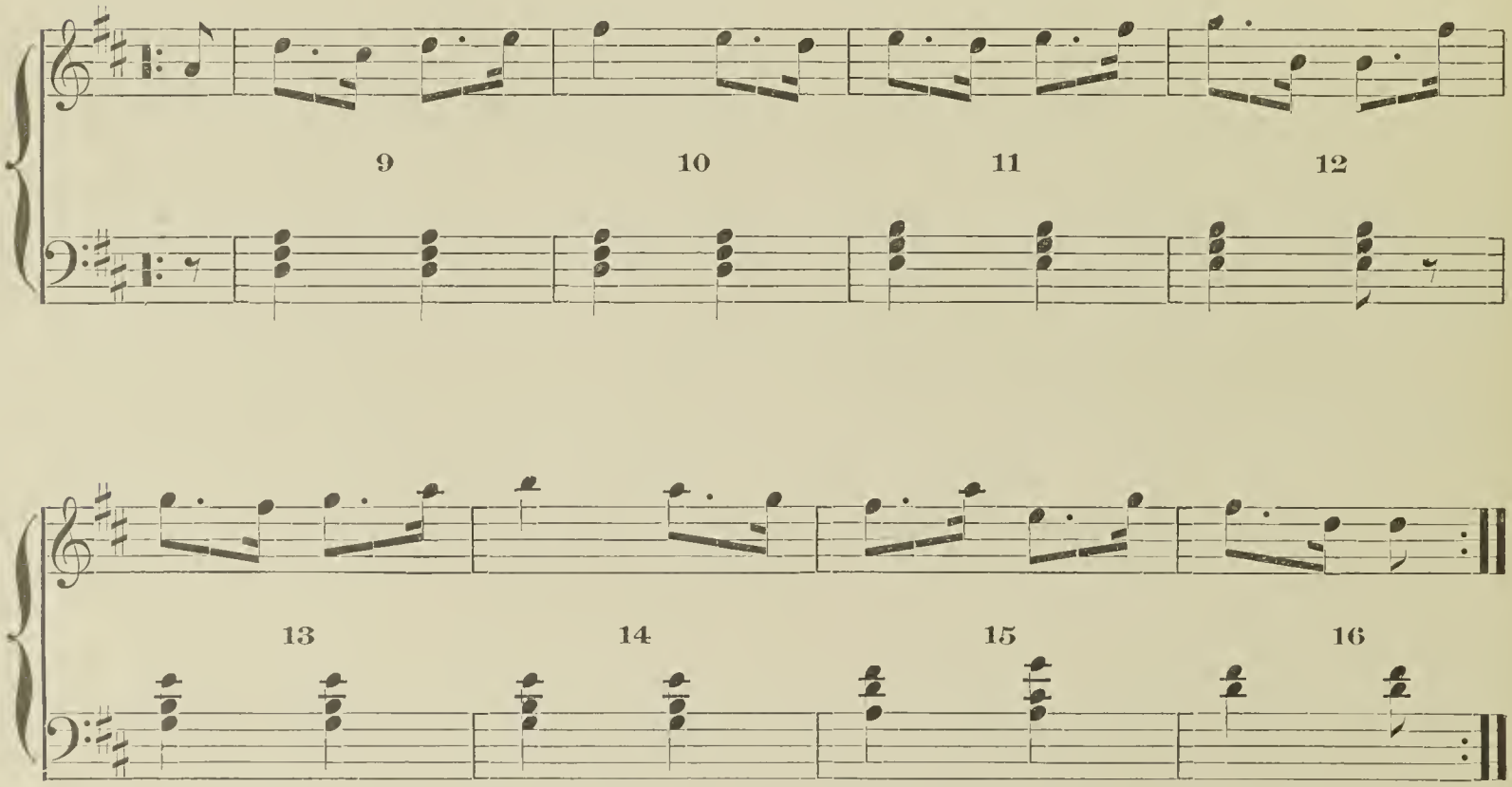


Diagram 4

At each repetition of the dance each line travels one place farther down or up the set as the case may be. When a line reaches the top, or bottom, the two couples turn around (each woman keeping on the right of her partner) and thereafter travel in the other direction. After reaching the end and facing about in this way, the odd couples now become even, and vice versa, and dance as described for the odd and even numbers.

FALLAIDHE LUIMNIGHE

THE WALLS OF LIMERICK

A (♩= 112)

B

FALLAIDHE LUIMNIGHE

THE WALLS OF LIMERICK

(Long Dance in Reel Time for any Even Number of Couples)

The music given here for this dance is "Limerick Lasses," though any other good reel will do as well. There are the usual two parts of eight measures each (A and B), each of which is repeated.

THE STEPS

The steps used in the dance are the Promenade Step and the Side Step.

FORMATION

The dancers form a column of couples the long way of the room, with the odd couples facing down the set and the even couples facing up the set. In this way every Odd Couple and the Even Couple below stand facing each other, forming a set of two couples, as shown in Diagram 1. In each couple the woman is on the right of her partner.

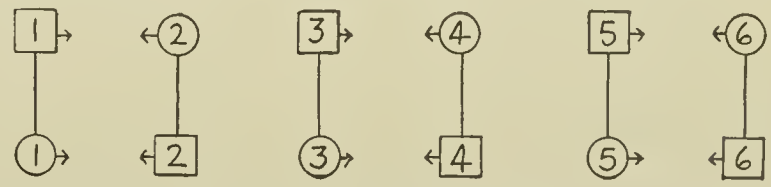


Diagram 1

THE DANCE

Introduction.

A. (**Measures. 1–8.**) All stand still while eight measures of music are played as an Introduction.

Advance and Retire.

A. (**Meas. 1–4.**) In each set the two couples Advance and Retire in the usual manner.

Side Step Across.

(**Meas. 5–6.**) The two women in each set exchange places with "Seven" to the right, passing each other face to face as they cross over. Diagram 2.)

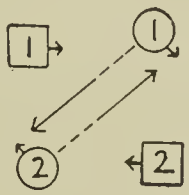


Diagram 2

(**Meas. 7–8.**) The two men now exchange places in the same manner, except that they dance "Seven" to the left. (Diagram 3.)

(The two couples are now in exchanged positions which they keep during the following movements.)

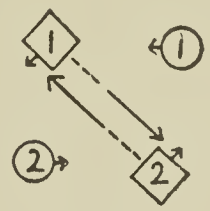


Diagram 3

Side Step Out and Back.

A. (**Meas. 1–2.**) Each man joins crossed hands with the opposite woman, face to face,

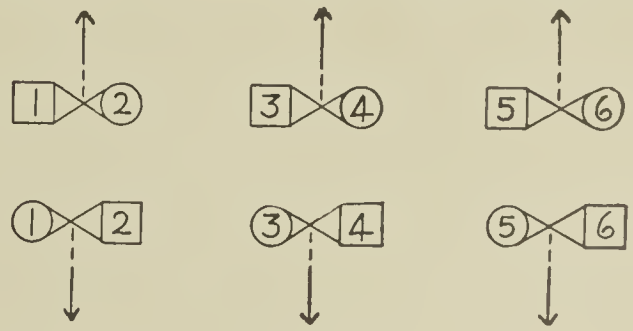


Diagram 4

and they dance "Seven" out to the side (to his left) away from their own partners. (Diagram 4.)

(Meas. 3–4.) With "Two Threes" they swing half around in place.

(Meas. 5–6.) Still face to face, they dance "Seven" in the opposite direction, returning toward their partners. (Diagram 5.)

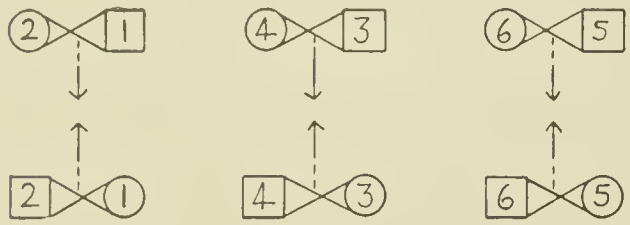


Diagram 5

(Meas. 7–8.) With "Two Threes" they swing half around in place, finishing in the positions from which they started the movement and releasing hands.

Swing Round.

B. (Meas. 9–16.) Partners face each other and join crossed hands. The two couples Swing Round each other once in the usual manner and finish in the positions from which they began the Swing Round, except that they are now back to back.

Every Odd Couple are now one place lower in the set than at the start of the dance and every Even Couple one place higher. The couple at either end turn around and stand ready to dance again. This brings each couple, except the two end couples, facing a new couple, with whom they repeat the dance (with the Introduction omitted. (Diagram 6.)

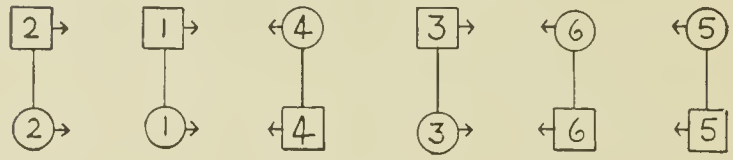


Diagram 6

The dance is continued in this manner, each couple progressing one place higher or lower in the set, as the case may be, until they reach the end. When a couple reach the head, or foot, of the set they turn around, with the woman still on the right of her partner, and stand idle during one repetition of the dance. Then they begin dancing again with the new couple with whom they are now face to face. (Diagram 7.)

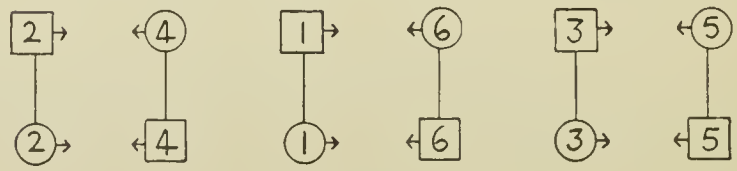
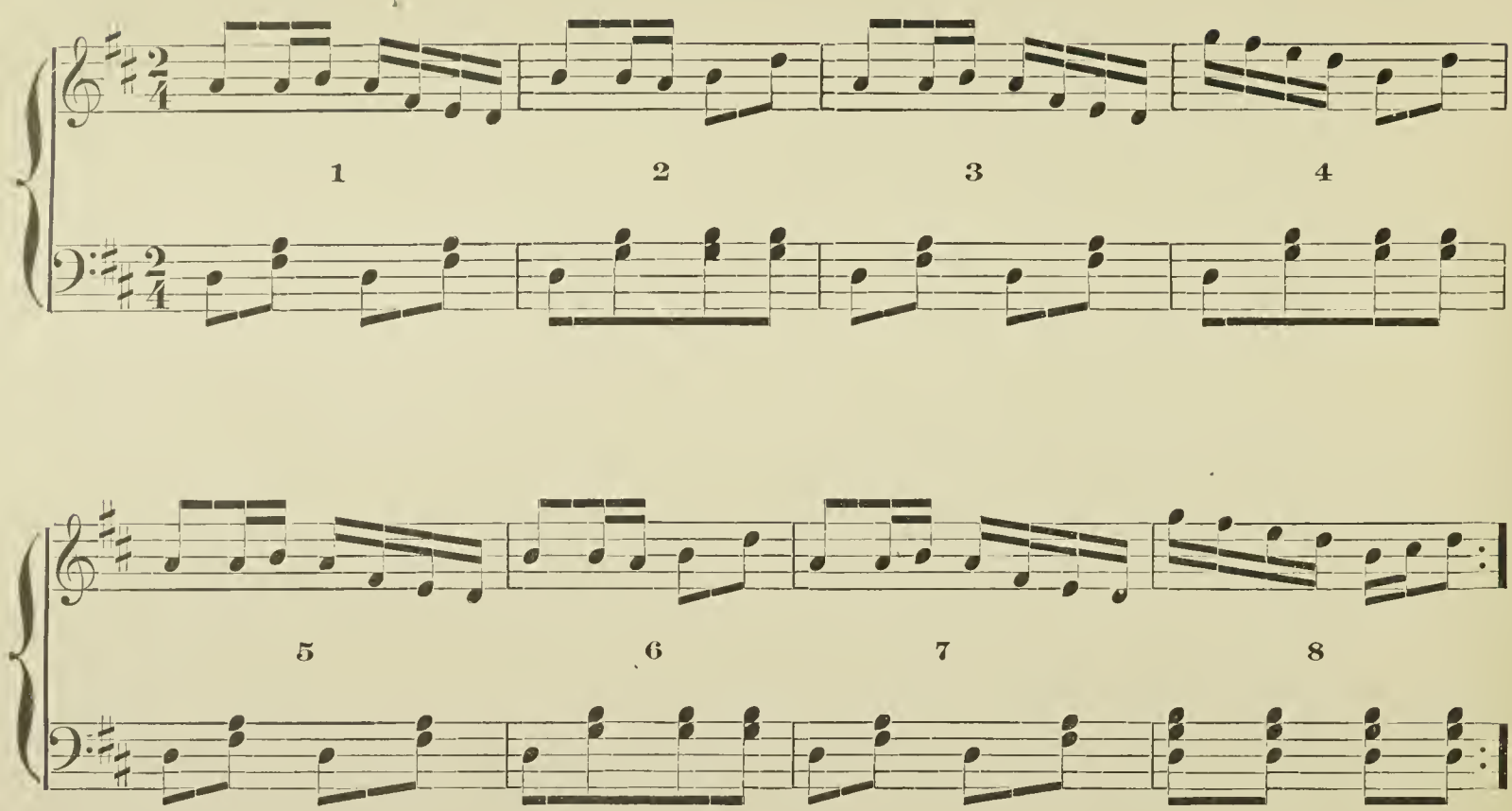


Diagram 7

The dance is continued as long as desired.

TONNAI TORRAI

THE WAVES OF TORY

A (♩= 112)

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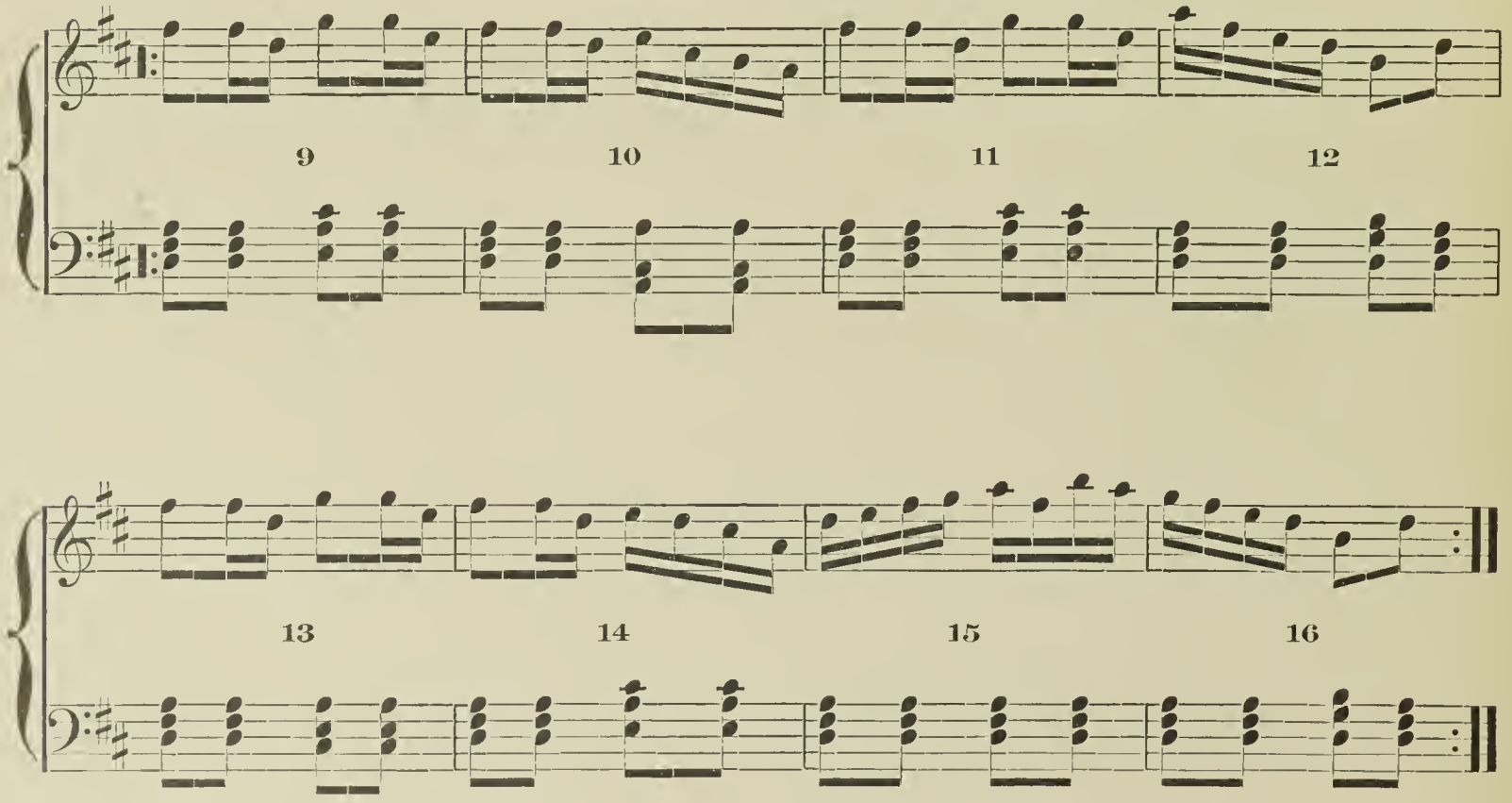

TONNAI TORRAI

THE WAVES OF TORY

(Long Dance in Reel Time for any Even Number of Couples)

Tory is an island off the coast of Donegal. The sea is usually very rough at this point and visitors to the island are rare because of the difficulty of reaching it.

In the dance which takes its name from these famous "Waves of Tory" there is a figure representing waves.

The music given here for it is "The Wind that Shakes the Barley," which consists of the usual two parts (A and B), each of which is repeated.

THE STEPS

The Promenade Step is used throughout the dance.

FORMATION

An even number of couples form two parallel lines facing each other, with the women in one line, the left as seen from the front, and their partners opposite them in the other, as shown in Illustration M.

ILLUSTRATION M
Formation for The Waves of Tory

THE DANCE

Introduction.

A. (Meas. 1–8.) All stand still while eight measures of music (A) is played as an Introduction.

Advance and Retire.

A. (Meas. 1–4.) The two lines, each with hands joined in a row, Advance and Retire with Promenade Steps in the usual manner.

(Meas. 5–8.) Advance and Retire again.

Right and Left Wheels.

A. (Meas. 1–4.) Couple One form a Right Wheel with Couple Two in the usual manner (at the same time each of the other Odd Couples do the same with the Even Couple next below them in the set) and all dance around to the left with Promenade Steps. (Diagram 1.)

(Meas. 5–8.) All release hands, face about, form Left Wheels, dance around in the opposite

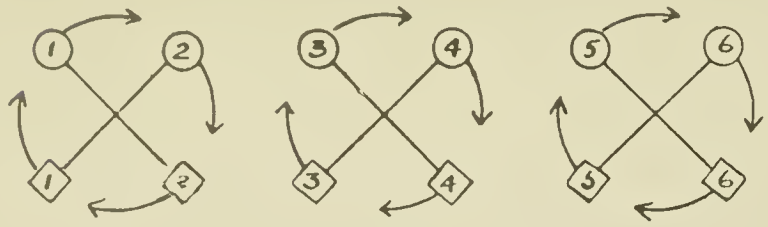


Diagram 1

direction, and at the finish fall back into original positions.

Advance and Retire.

B. (Meas. 9–16.) The two lines Advance and Retire twice as at the beginning of the dance.

Left and Right Wheels.

B. (Meas. 9–16.) All execute the wheels as before, except that this time they form the Left Wheel first and then the Right Wheel.

Lead Off to the Right.

A. (Meas. 1–8, or as much as required.) Couples all face toward the front of the room, forming a column of couples, and partners join inside hands. With Promenade Steps, Couple One lead off to the right and down the room, followed by all the other couples. (Diagram 2.)

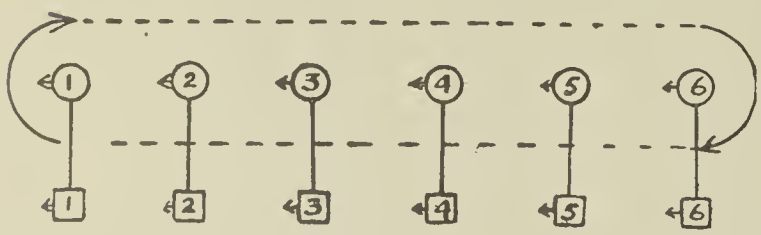


Diagram 2

Lead Up the Centre.

A. (Meas. 1–8, or as much as required.) After reaching the foot of the set, Couple One lead up the centre (Diagram 2), so that all are brought back to original positions.

The Waves.

B. (Meas. 9–16, or as much as required.) Couple One face about (so as to face Couple Two) and, joining inside hands, raise them high to form an arch. With Promenade Steps, Couple One and Couple Two now exchange places, Couple Two passing under Couple One's arch (Diagram 3), and Couple One coming face to face with Couple Three. Couple One and Couple Three now exchange places in the same manner except that this time Couple Three make the arch and

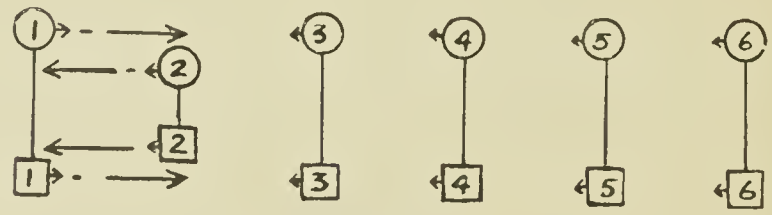


Diagram 3

Couple One pass under. Couple One proceed in this manner all the way down the set, making the arch and passing under alternately.

In the meantime Couple Two (and each succeeding couple in turn) on reaching the head of the set face about, form an arch and move down the set exactly as described for Couple One.

B. (Meas, 9–16, or as much as required.) When Couple One reach the foot of the set (Diagram 4) they face about and, passing under Couple Two's arch, return up the set, passing under and

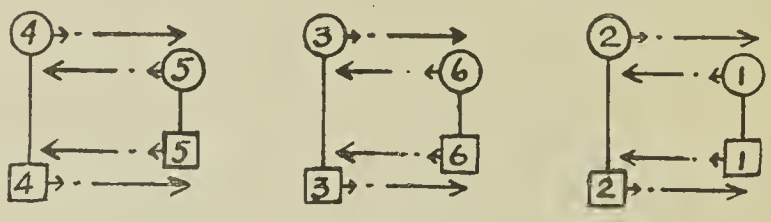


Diagram 4

making the arch alternately. (Each succeeding couple on reaching the foot, face about and return up the set in the same manner.)

When Couple One reach the head of the set again they stand idle until all the other couples in turn reach their original positions. While waiting for the finish of the "Waves" the idle couples release hands and partners stand facing each other.

Cast Off.

A. (Meas. 1–8, or as much as required.) All face to the front of the room in column formation. Couple One releasing hands, cast off (the woman to the right and the man to the left) and dance down the room, followed by the other dancers, who cast off in the same manner and follow the two leaders. (Diagram 5.)

Up the Centre.

A. (**Meas. 1–8,** or as much as required.) When Couple One meet at the foot of the set they join

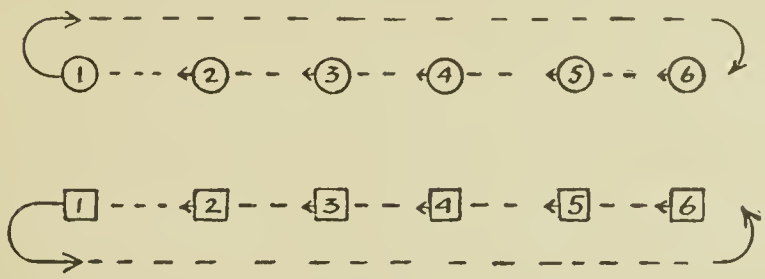


DIAGRAM 5

both hands and raise them high to form an arch. Couple Two, when they meet at the foot, join hands, pass under this arch and dance up to the head of the set, followed by the other couples. Couple Two, who finish at the head of the set in the place vacated by Couple One, now become the head couple. Couple One remain at the foot and become the foot couple, while all the other couples are now shifted one place nearer the head of the set.

The dance is now repeated as described (but without the Introduction) and continued in this manner until each couple in turn has acted as head couple. When all have returned to their original positions, the dance is concluded.

SUPPLEMENTARY MUSIC

THE DONEGAL JIG

(A THREE PART JIG, Nos. 1, 2, 3)

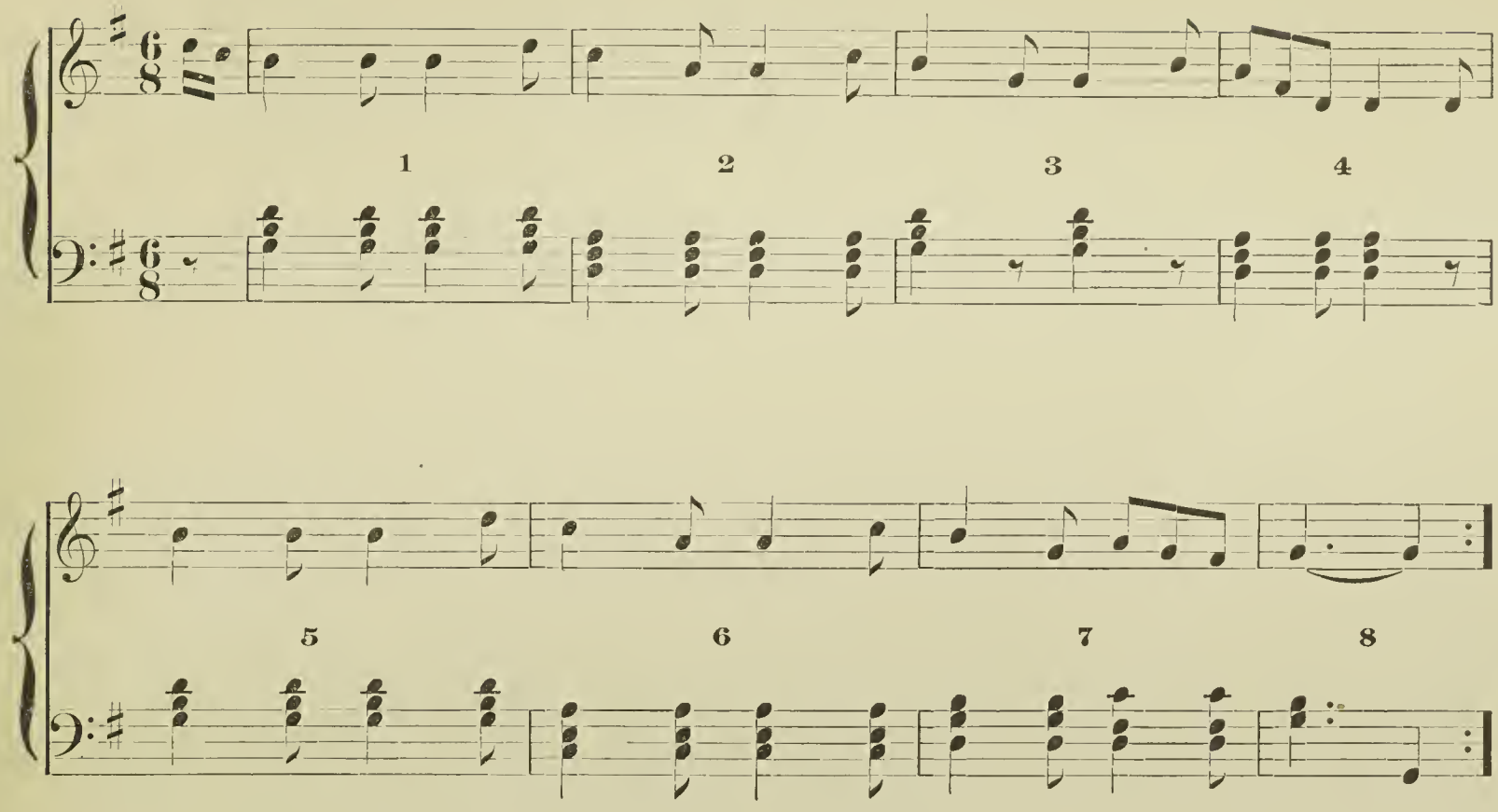
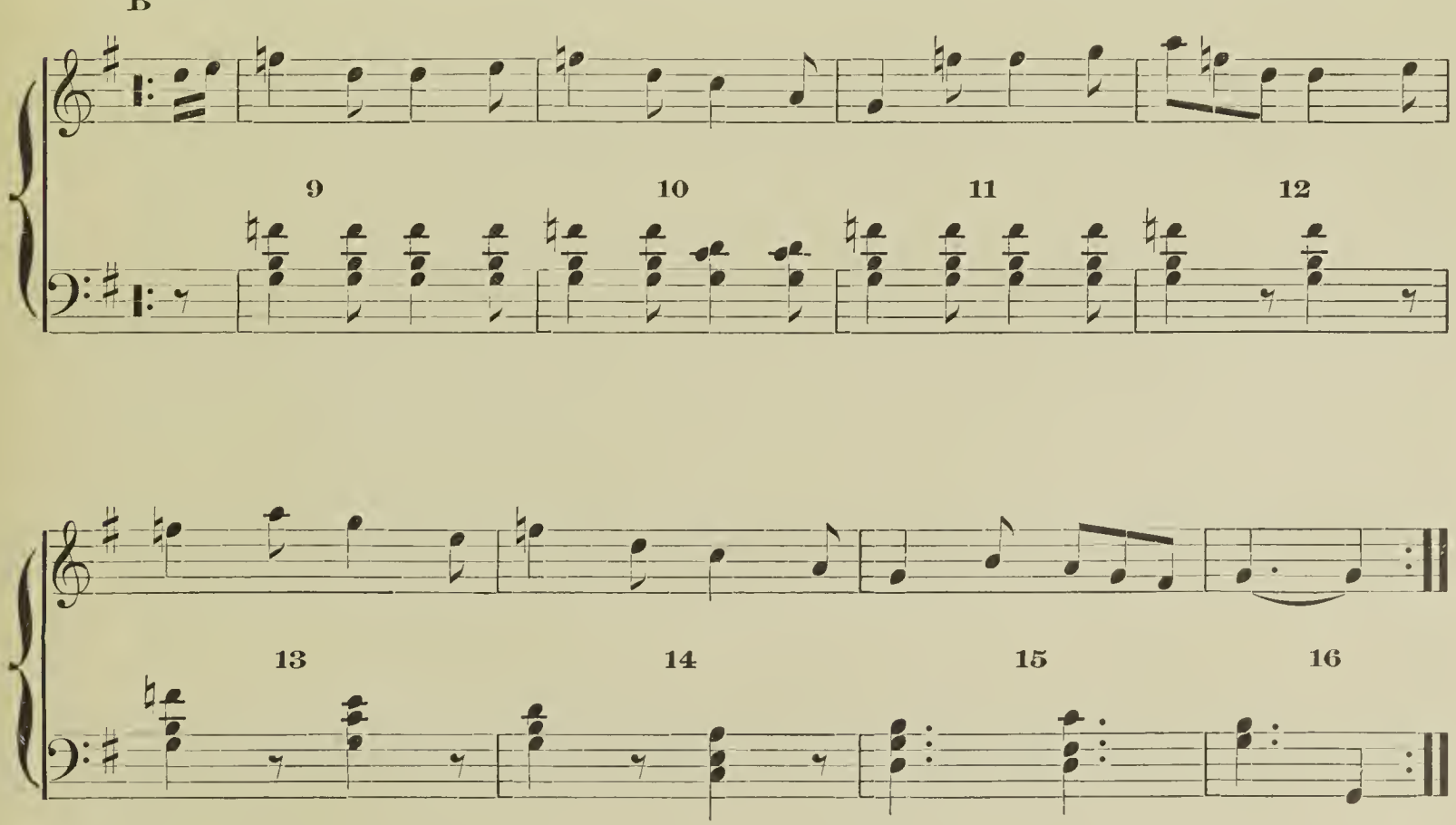
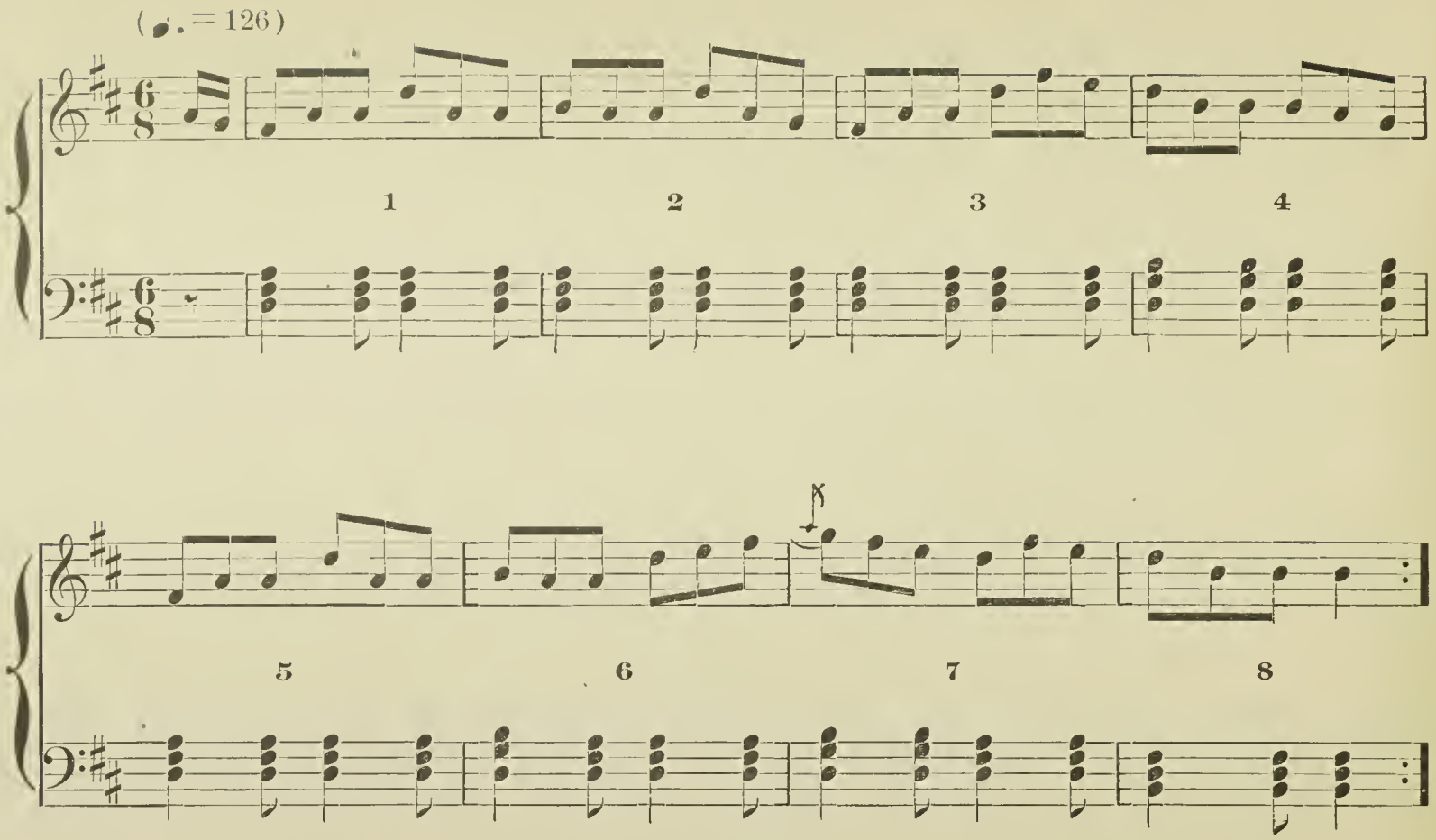
(♩. = 126)

Arthur Darley

No. 1.

No. 2.

No. 3.

A (♩. = 126)

B

(♩. = 126)
1
2
3
4
5
6
7
8
B
9
10
11
12
13
14
15
16

A (♩. = 126)

1 2 3 4

B

5 6 7 8 9

10 11 12 13 14

C

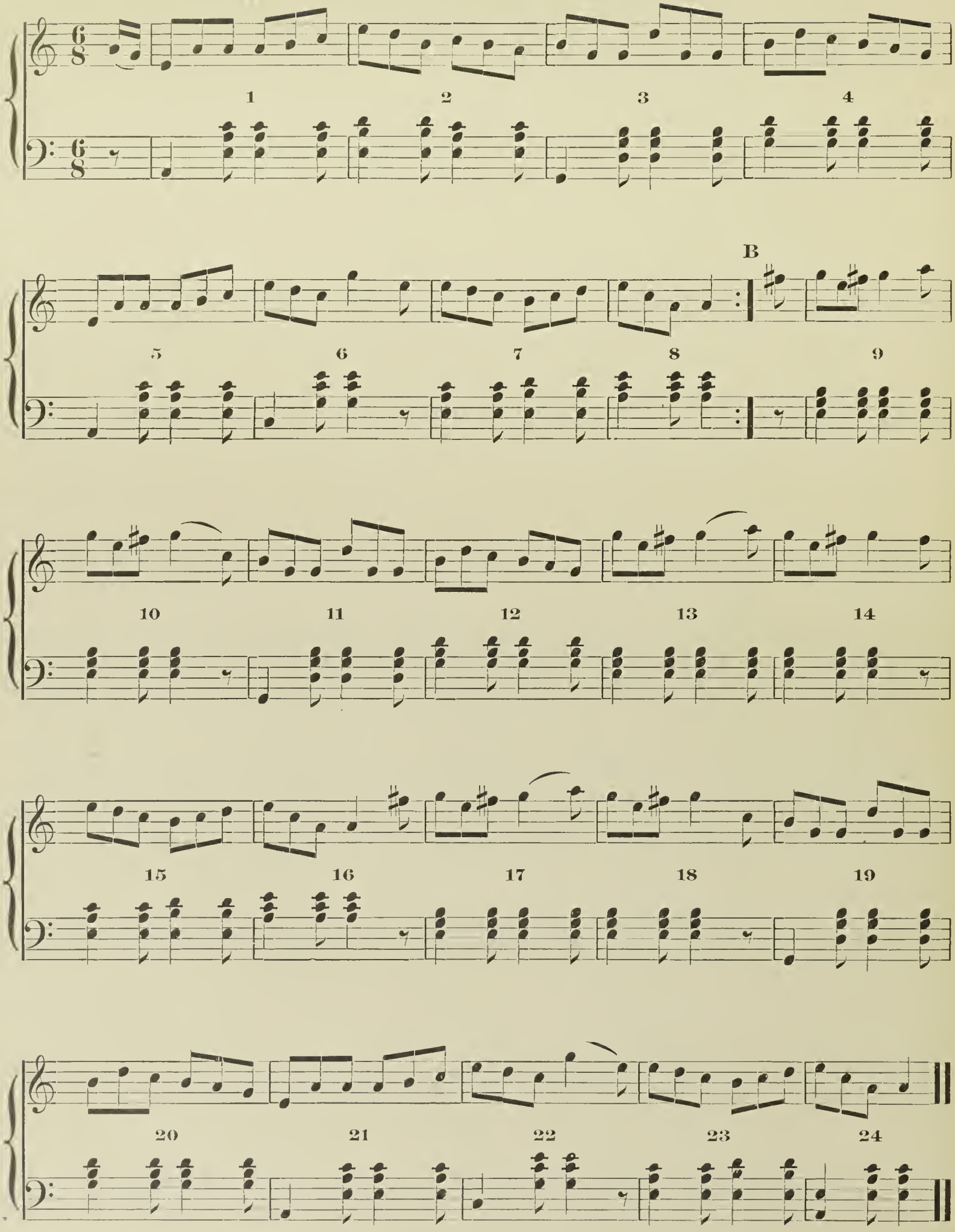
15 16 17 18 19

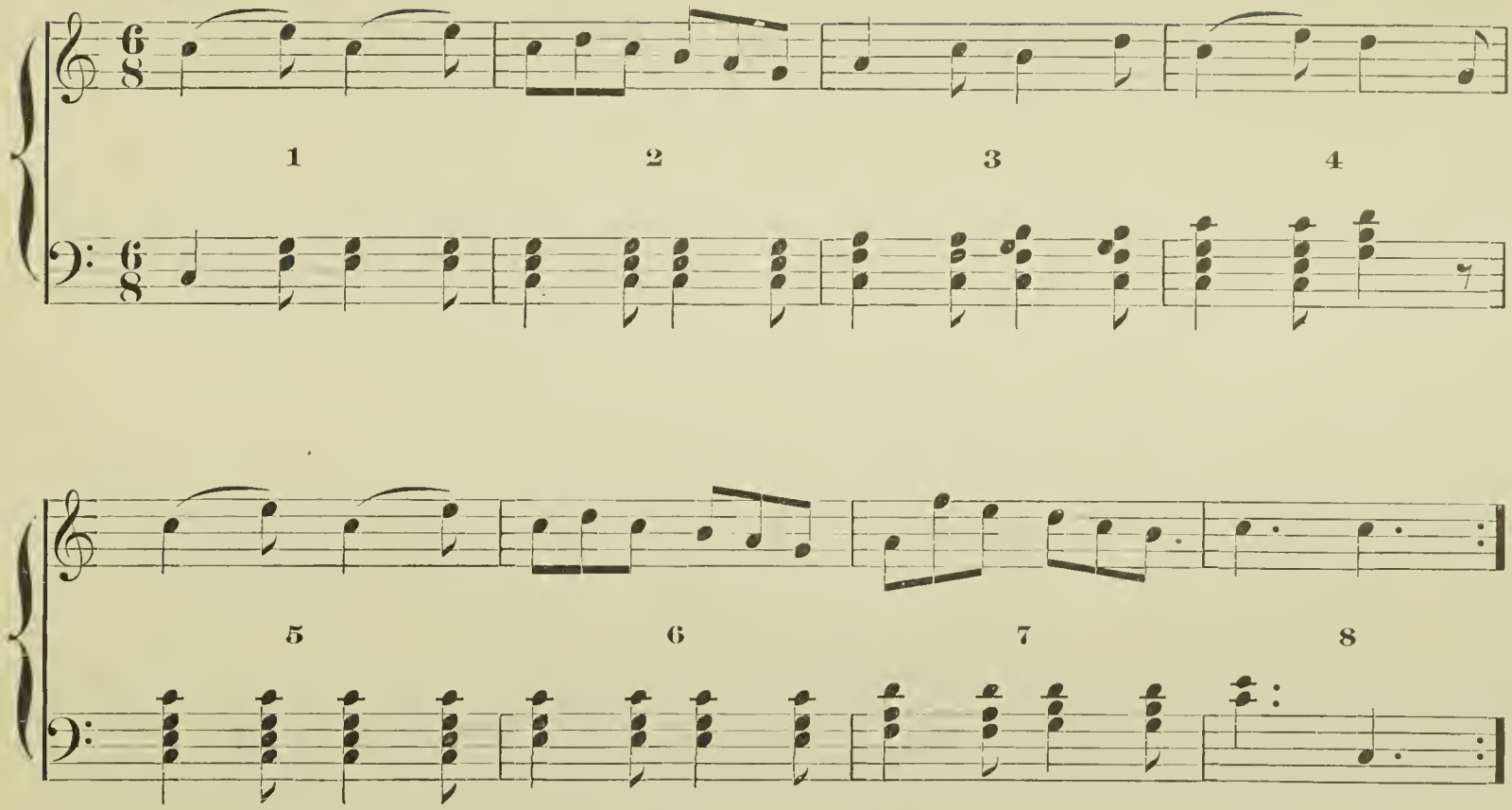
20 21 22 23 24

THE MUG OF BROWN ALE

(Double Jig)

A (♩. = 126)



A (♩. = 126)

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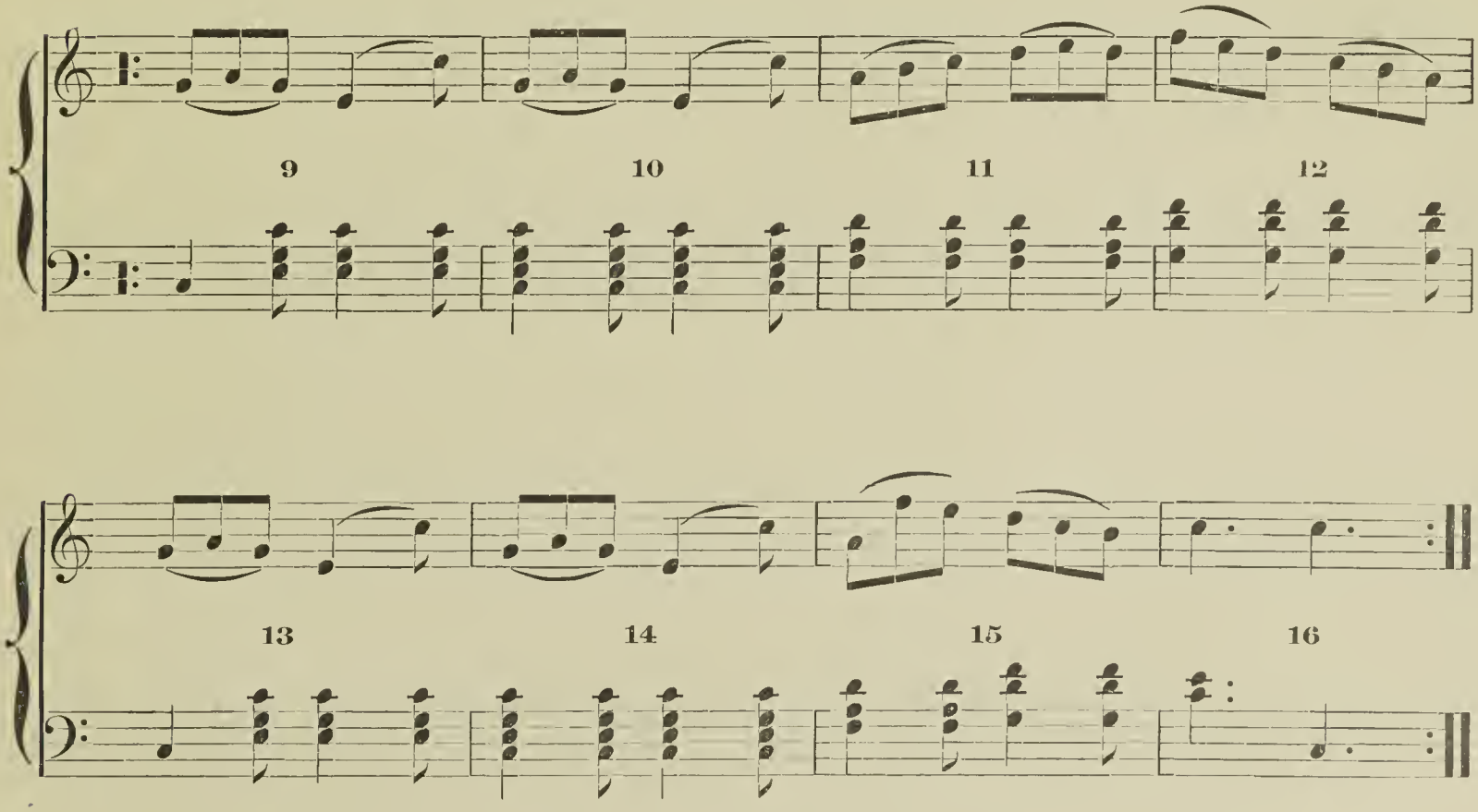
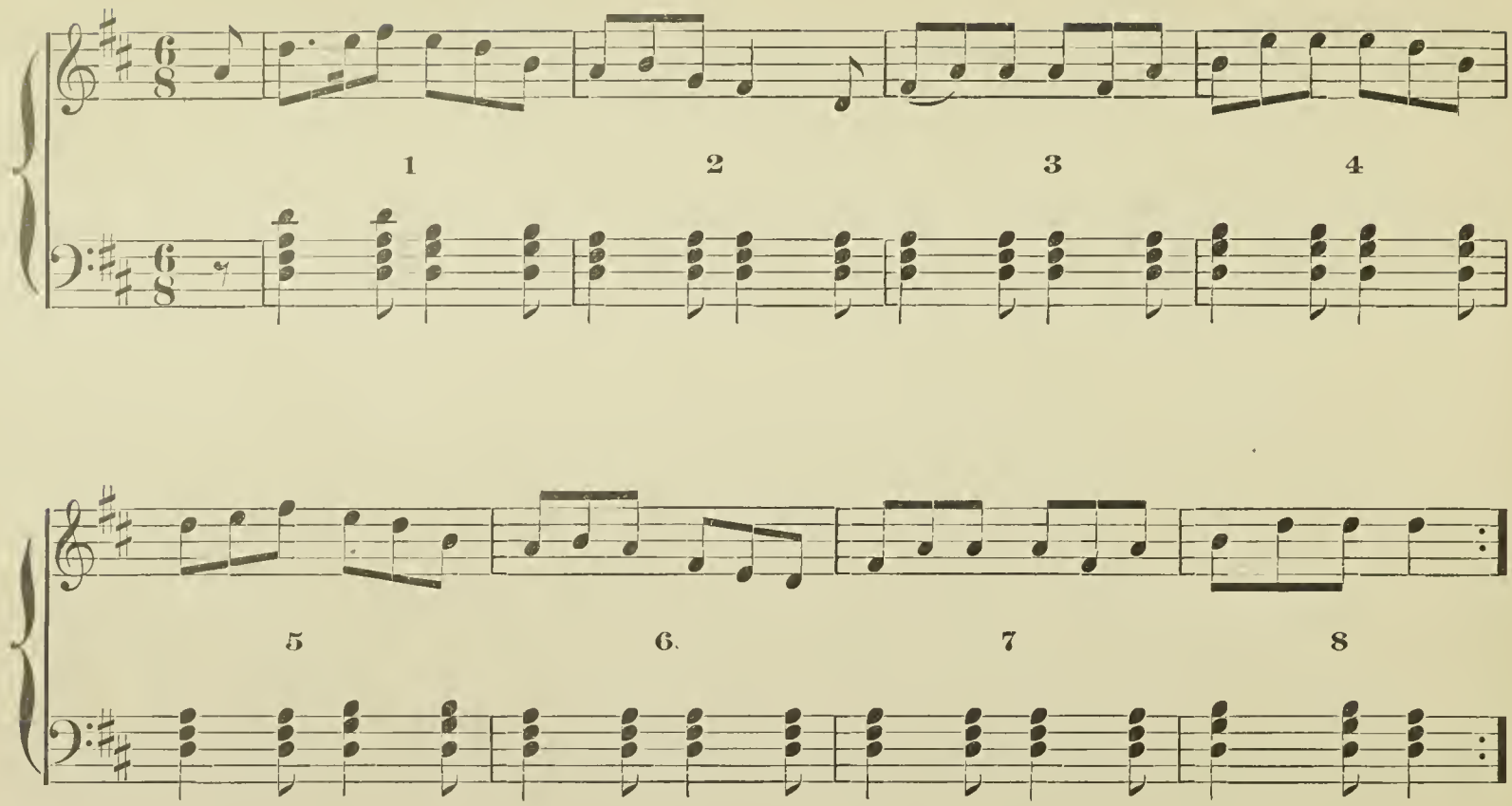
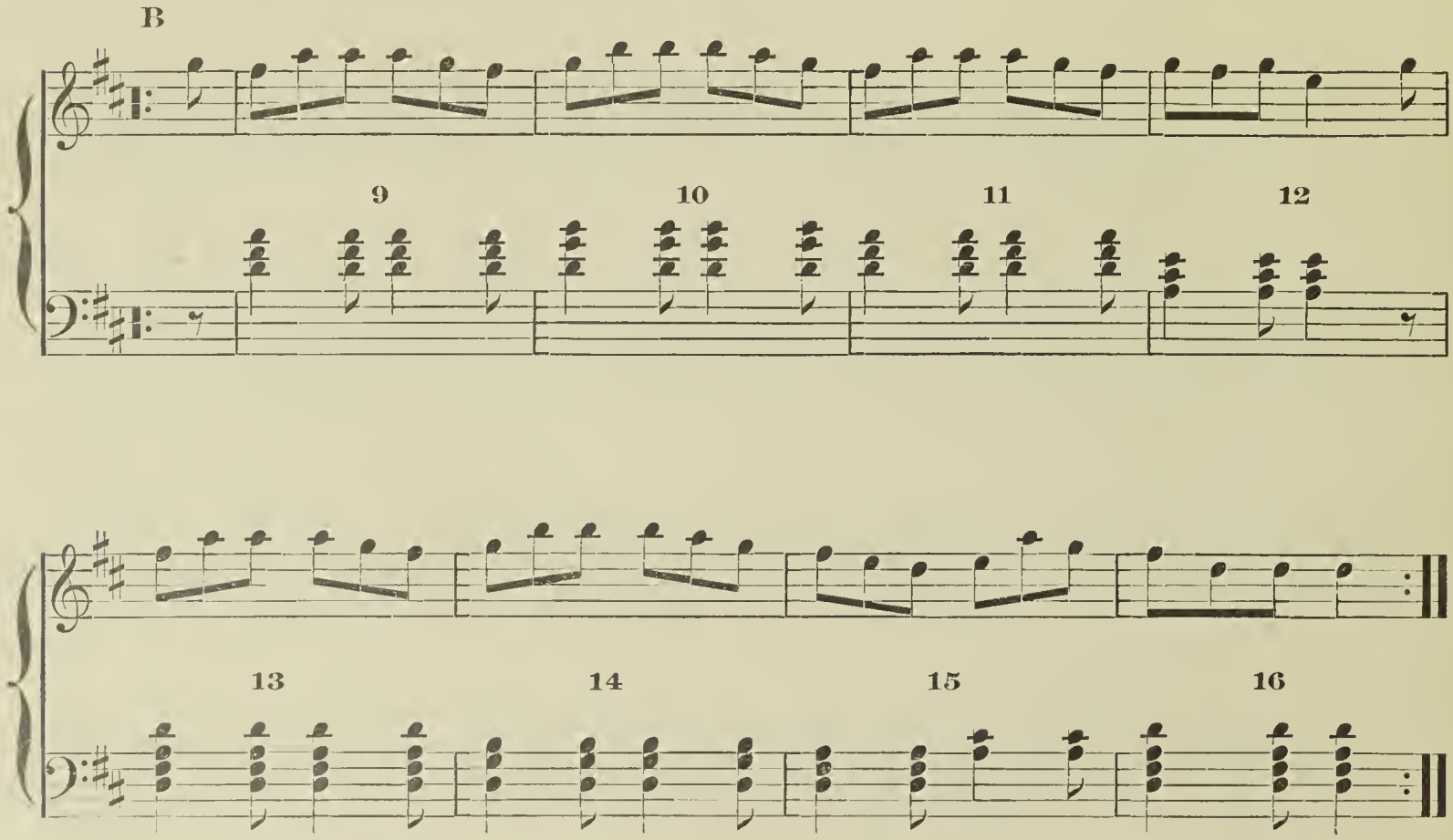
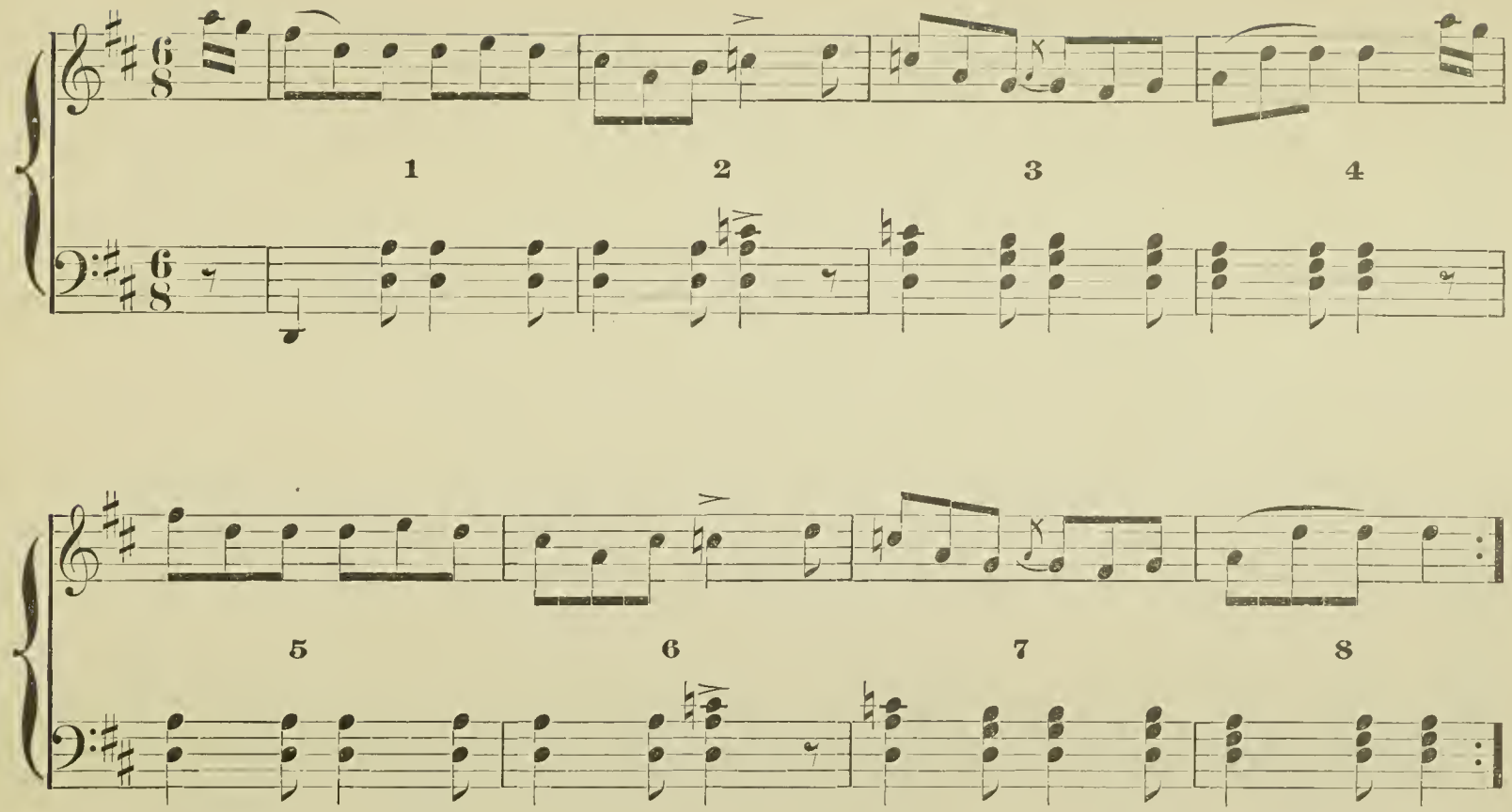

THE PRATIES ARE DUG (Double Jig)

A (♩.= 126)



B

A (♩. = 126)

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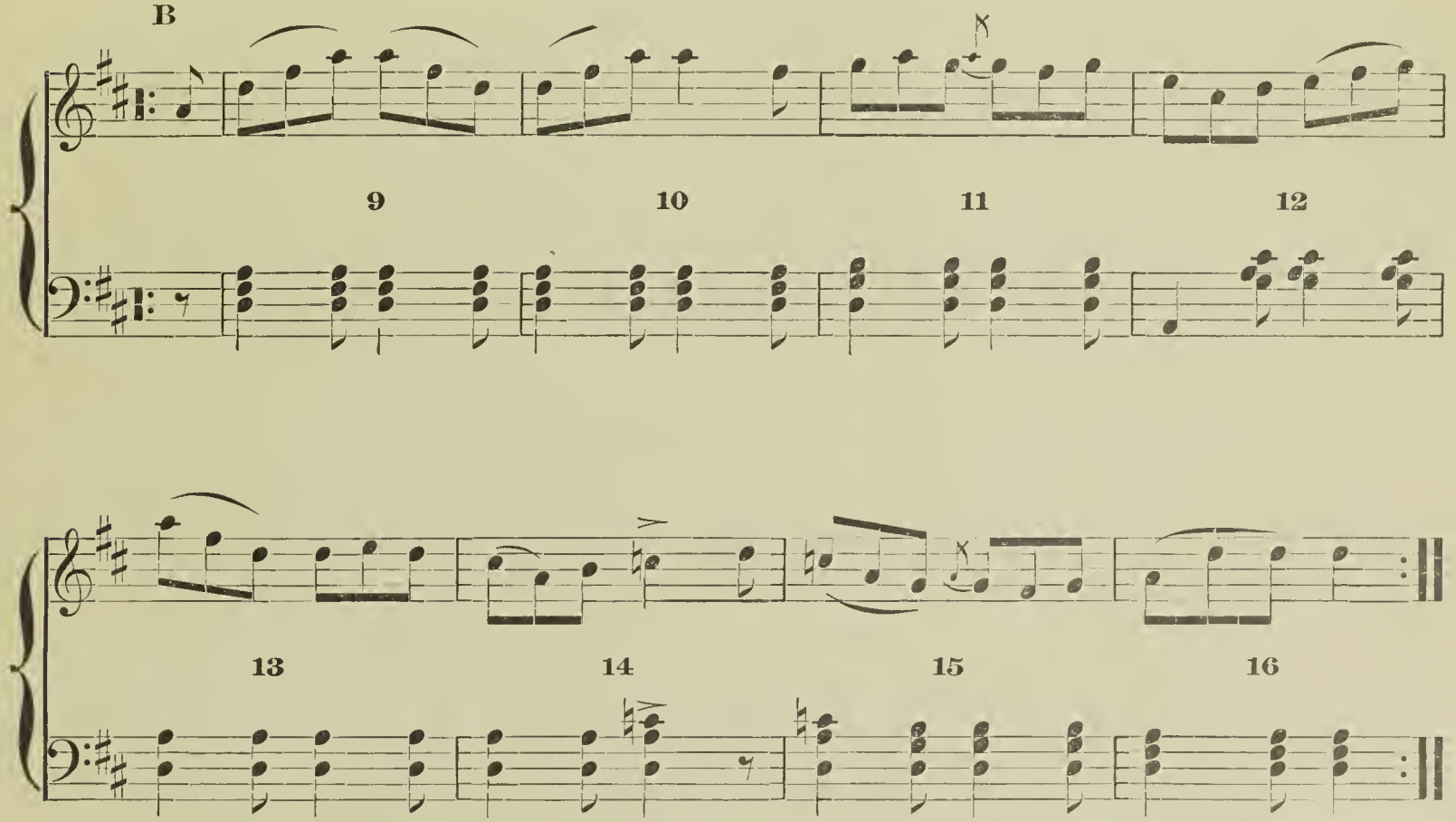

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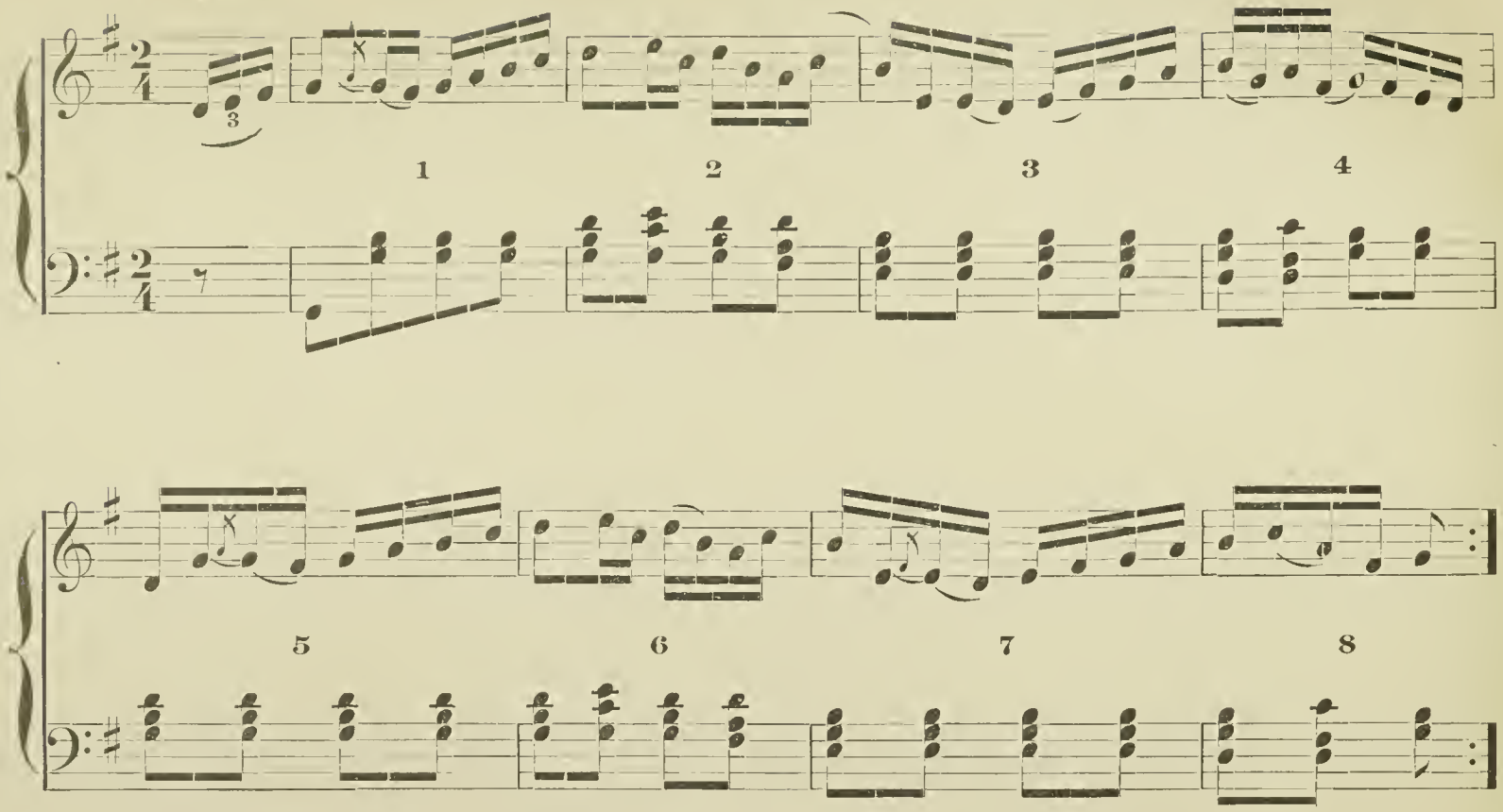
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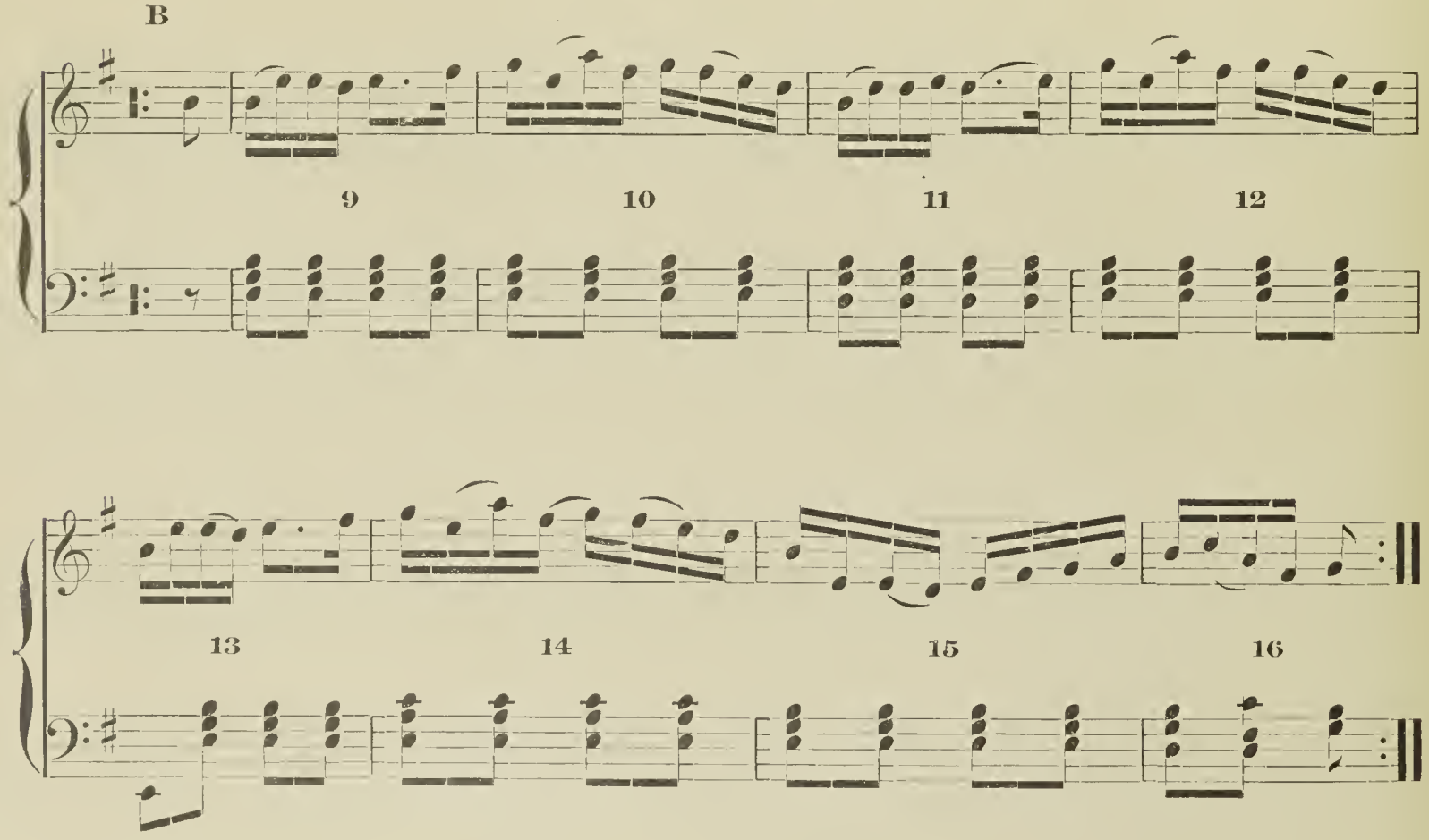
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